

Special issue: STEP BY STEP

8 artists and their tricks for an amazing artwork!

Editorial

Ilustrar in isolation...

June 2020. When we look at this issue of the magazine in the future, it is important to remember that on this date we were all quarantined because of the corona virus. An evil that has devastated the entire world, unfortunately.

And, in this period of forced isolation to avoid further contagion, all the people who had to stay at home had to occupy time somehow, and many chose to study, to improve and to develop their selves.

For this reason, Ilustrar Magazine is back in honor of all the artists who are at home, to help to bring knowledge and information to everyone. Thus, we created a very special edition, all dedicated to presenting the step-by-step illustrations produced by 8 different artists.

As long as the corona virus doesn't go away, at least we can be at home sharing information, and growing up together. And when the virus finally goes away, let's have a meeting in a pub for a big celebration...

Best



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LEZIO JUNIOR



Lezio Junior is an illustrator, cartoonist and brilliant caricaturist from São José do Rio Preto, countryside of São Paulo, where he works mainly for publishing market for publications such as Veja Magazine, Rolling Stone Magazine, Época Magazine, Playboy Magazine, newspapers Folha de São Paulo, O Estado, Diário de São Paulo, and many others.

Awarded in various exhibitions and art competitions for his caricatures, Lezio presents a caricature step by step of the Brazilian president Bolsonaro, with an update because of the coronavirus.



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4a

INTRODUCTION

This caricature of Bolsonaro was made specifically to participate in Piracicaba Humor Exhibition in 2019.

And now I did a small update because of the corona virus pandemic. The technique is all in Photoshop.

PROCESS



1 I start sketching the caricature, defining points of exaggeration, and studying the framing.

4b



2 In this step, I fill in the caricature with basic colors, used flatly.

5a



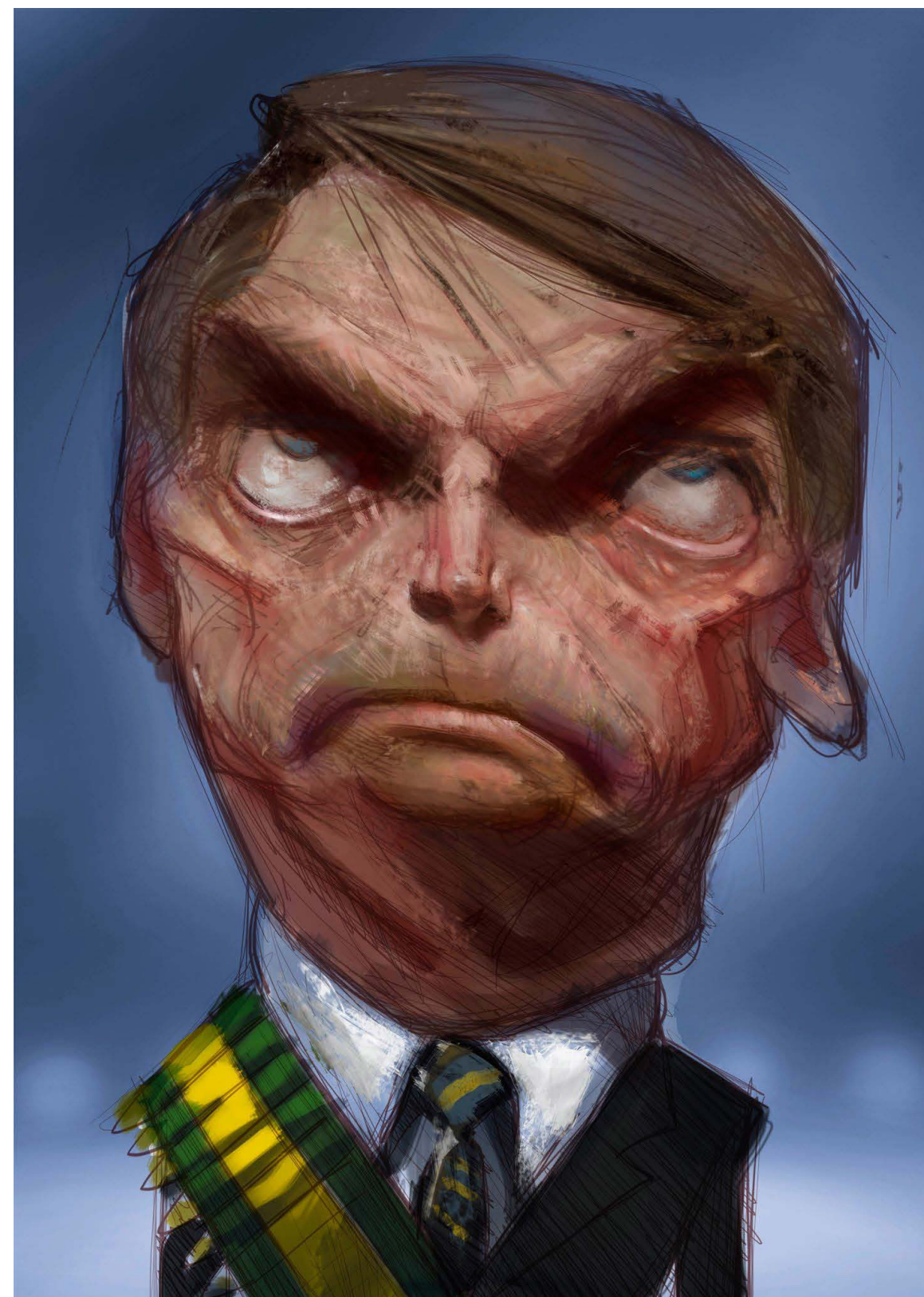
3 Then I fill in the shadow areas, giving the character shape and volume.

5b



- 4 I start to define the shadows of the more bloody (reddish) areas and less bloody (greenish and slightly bluish) areas of the skin.

6a



- 5 I start to apply light to the most prominent parts of the face and blend in the skin color combination.

6b



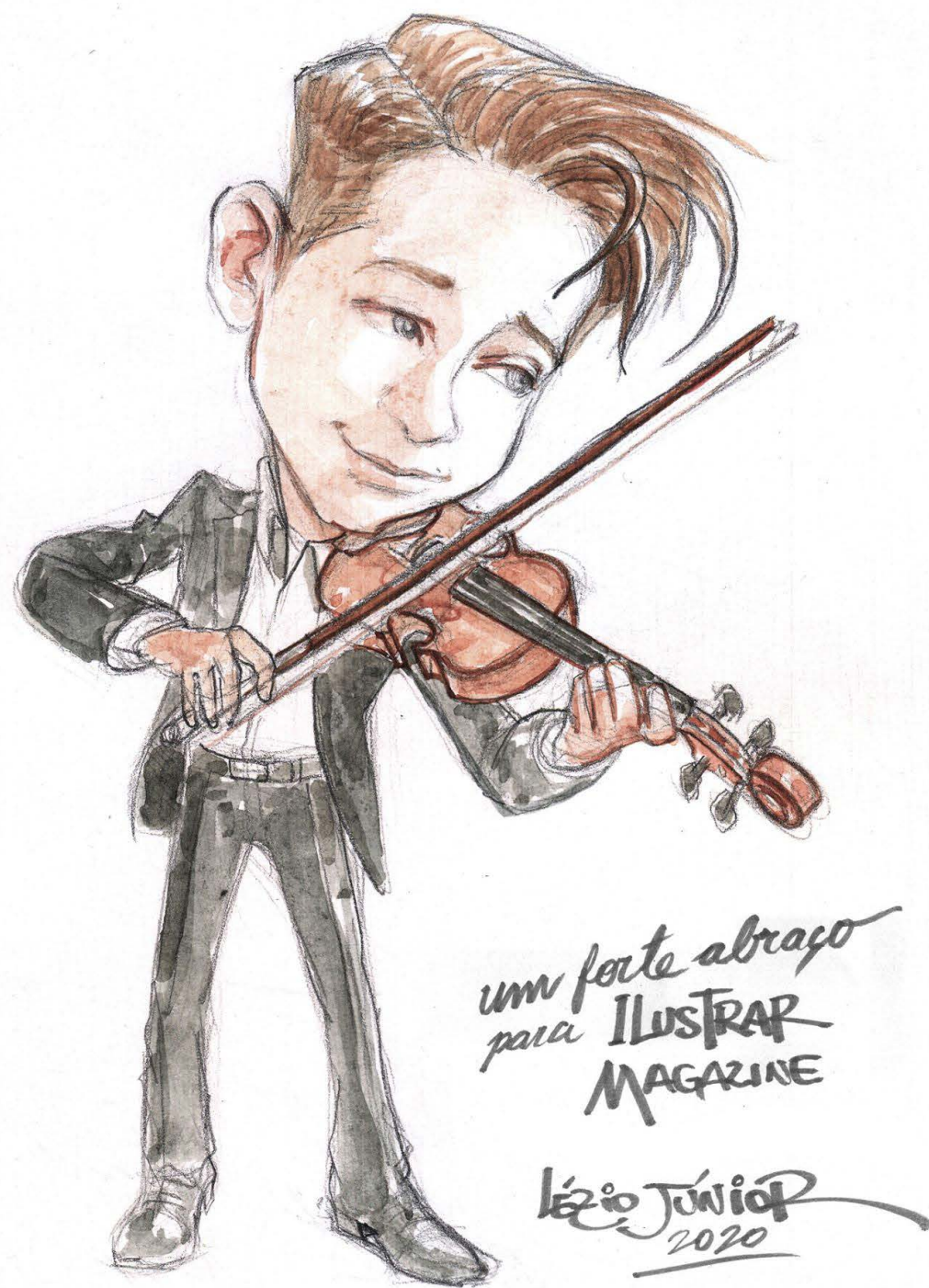
- 6 With the colors mixed in the face and the light defined, I start to detail and texturize the skin.

7a



- 7 The artwork finished.

7b



* A strong hug to Ilustrar Magazine



FABIO CORAZZA



Illustrator and graphic designer Fabio Corazza has a career of over 15 years as a freelancer, especially for the publishing market.

He has worked for clients such as Veja São Paulo magazine, Exame Magazine, Rolling Stone Magazine, Editora Moderna, GQ Brasil, Folha de S. Paulo newspaper, Banco do Brasil, NestléBio Magazine, among others.

As an illustrator, he prefers to work mainly with digital tools, and the style is heavily inspired by art deco, geometry and vintage cubism.

And this also applies to the paintings he makes, as you can see in this step by step.



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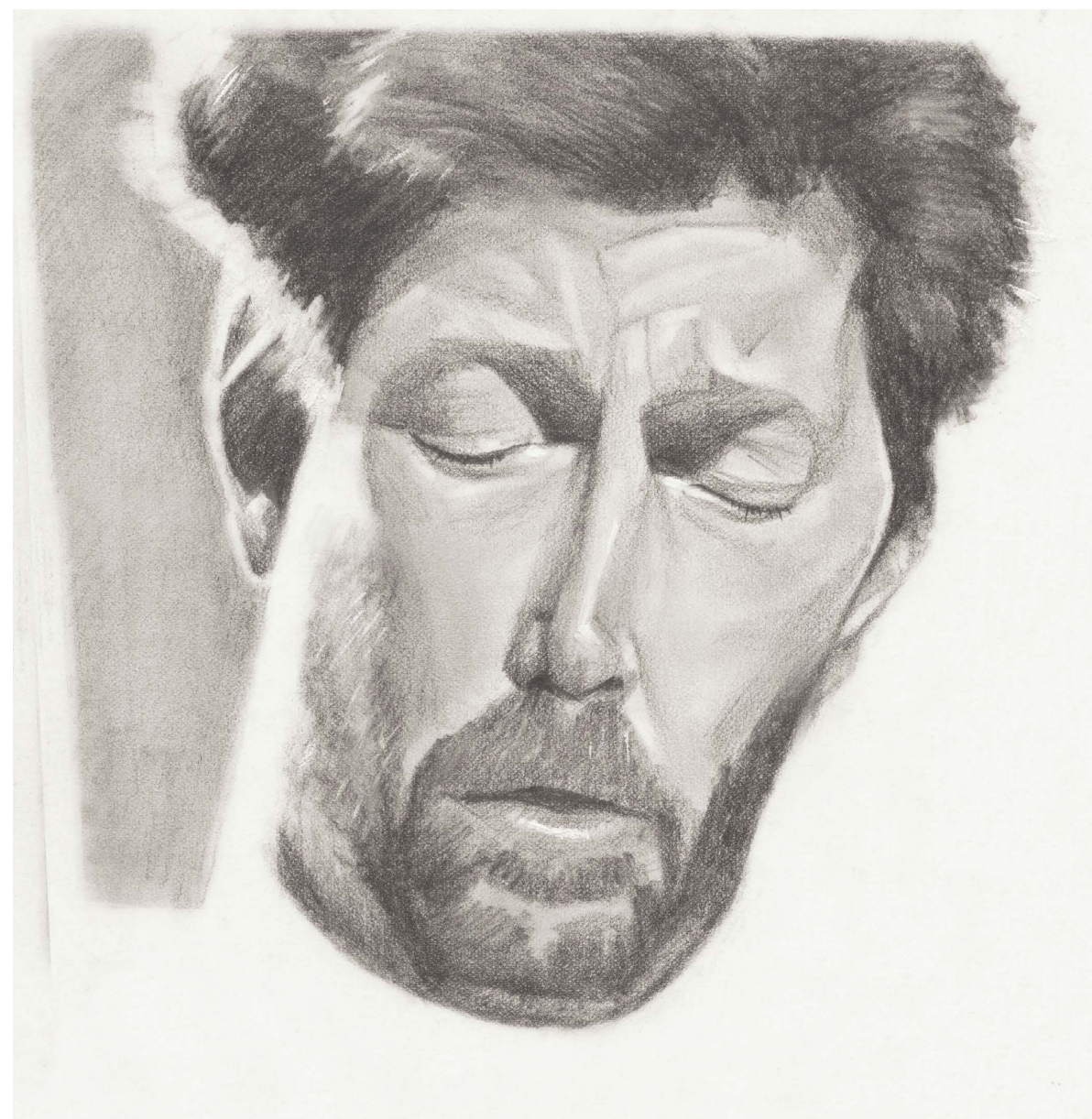
9a

INTRODUCTION

Parallel to my work as an illustrator I have produced a series of paintings where the theme is jazz and blues musicians, my personal passion.

In this painting I portrayed the musician Eric Clapton, where I used plywood as a base to take advantage of the texture, and painted with oil paint.

PROCESS



- 1 The work always starts with a sketch, which will serve as a simple guide for painting.

9b



- 2 The sketch is enlarged, and the contour lines are transferred to the support. In this case, I wanted to work with a plywood, to enjoy and play with the background texture.

10a



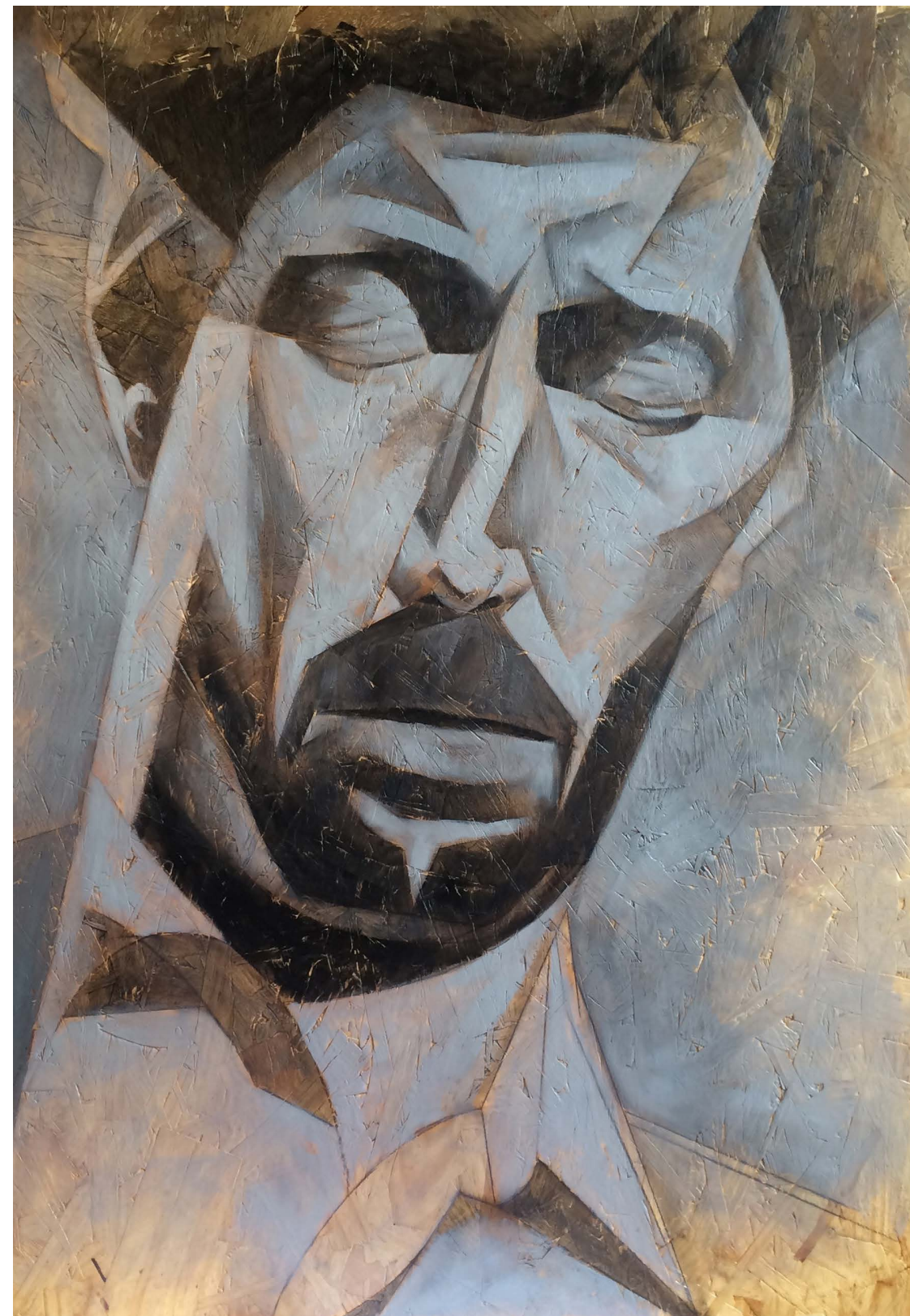
- 3 Beginning of painting, setting the darker volumes.

10b



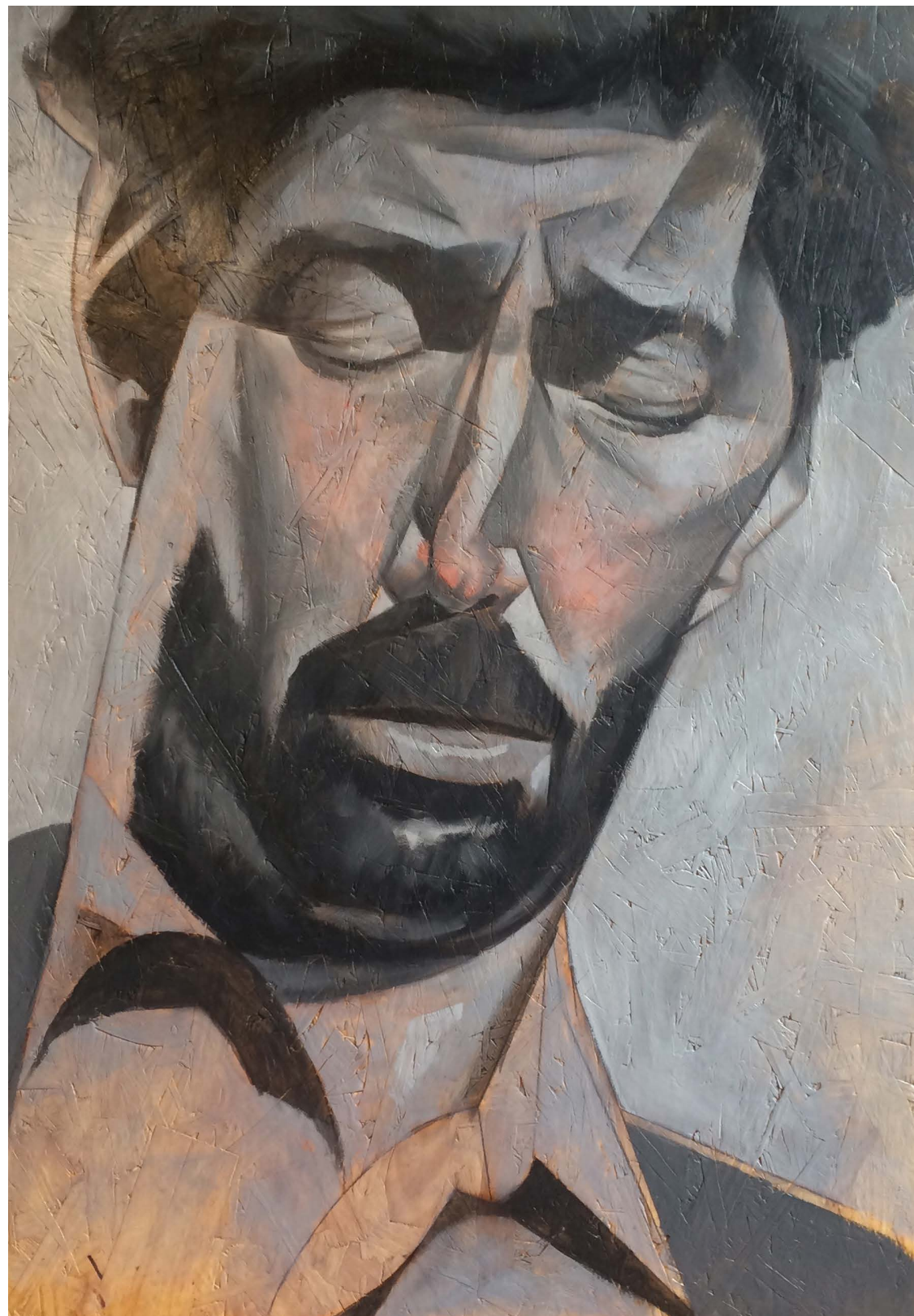
4 I continue with a second tone a little lighter.

11a



5 For this work, I want to work more on the gray tones, but also taking advantage of the color of the support, leaving some uncovered areas.

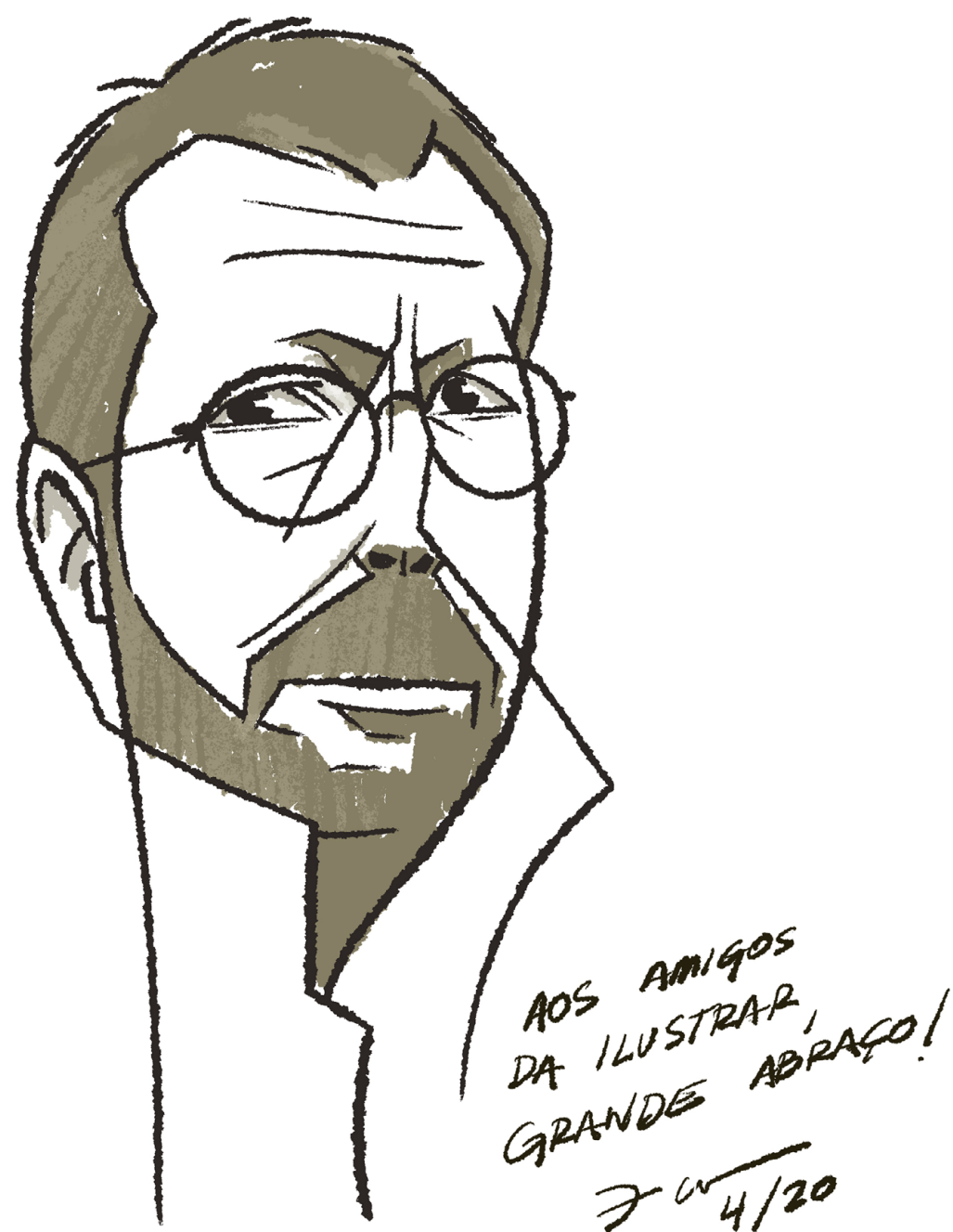
11b



- 6 I continue with the mergers. I wanted to add a shade of cadmium red to the cheeks and nose to break up the lack of color and help to give the figure a little more personality.



- 7 Finished work, after applying lights and lighter colors. Work delivered. Its size is 100 cm x 70 cm.



* To the friends of Ilustrar Magazine, a big hug!



AUGUSTO MINIGHITTI



One of the teachers that Minighitti had was the great illustrator Manoel Victor Filho. He taught for several years at the Escola Panamericana de Arte and, in 1994, together with Enrique Lipszic and Álvaro de Moya, organized the first international meeting of "Comics - 1st EPA - Super Heroes ComicCon".

Between 1997 and 2007, he developed and coordinated the Graphic Design, Interior Design and Fine Arts courses for UNIFIEO College.

He participated in several art exhibitions, produced sets for TV shows, storyboards for agencies and production companies, CD, DVD and comic book covers, among other graphic projects.



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14a

INTRODUCTION

I made this illustration specifically for Ilustrar Magazine, a magazine that I admire since the first issue and that I have followed since that, so I wanted to produce something special.

Usually I produce a lot of stuff related to heroes or cowboys, but

for the magazine I was thinking of an illustration with a theme a bit different from what I generally do, so the idea of a vampire came.

I mix everything in the technique I use, but basically I start with pencil, apply black gouache and finish in Photoshop.

PROCESS



1 I made some sketches to find a composition that would be interesting using the traditional elements of a vampire, and I got this result.

14b



- 2 I make a general sketch on paper and then I start tracing all the elements in detail using pencil.



- 3 I start to apply the shadows and strengthen the lines.



- 4 ... and then shading using the pencil...



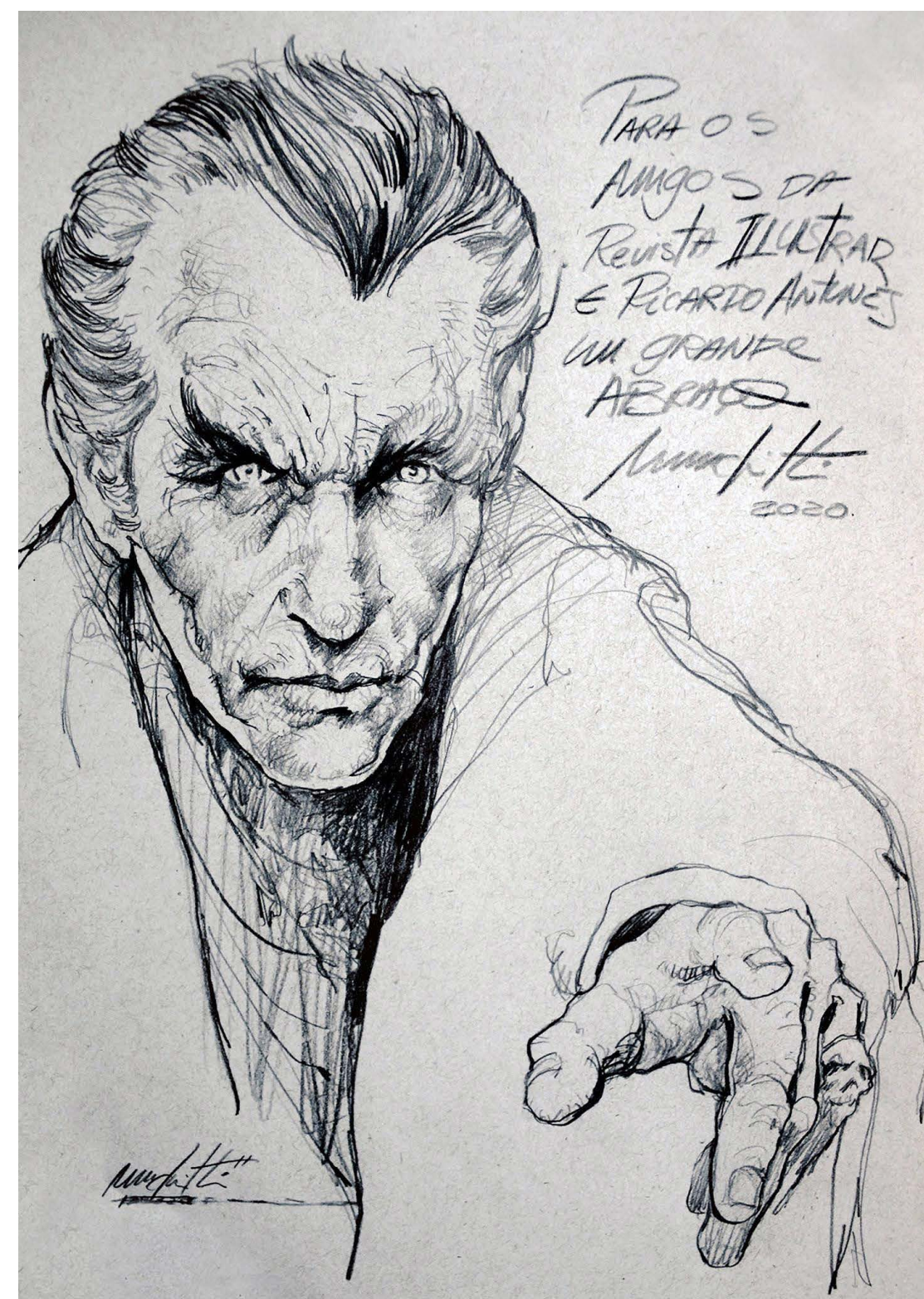
- 5 ... and here I reinforce the shadows with black pen.



- 6 To increase the shadows, I start to apply black gouache in washes.



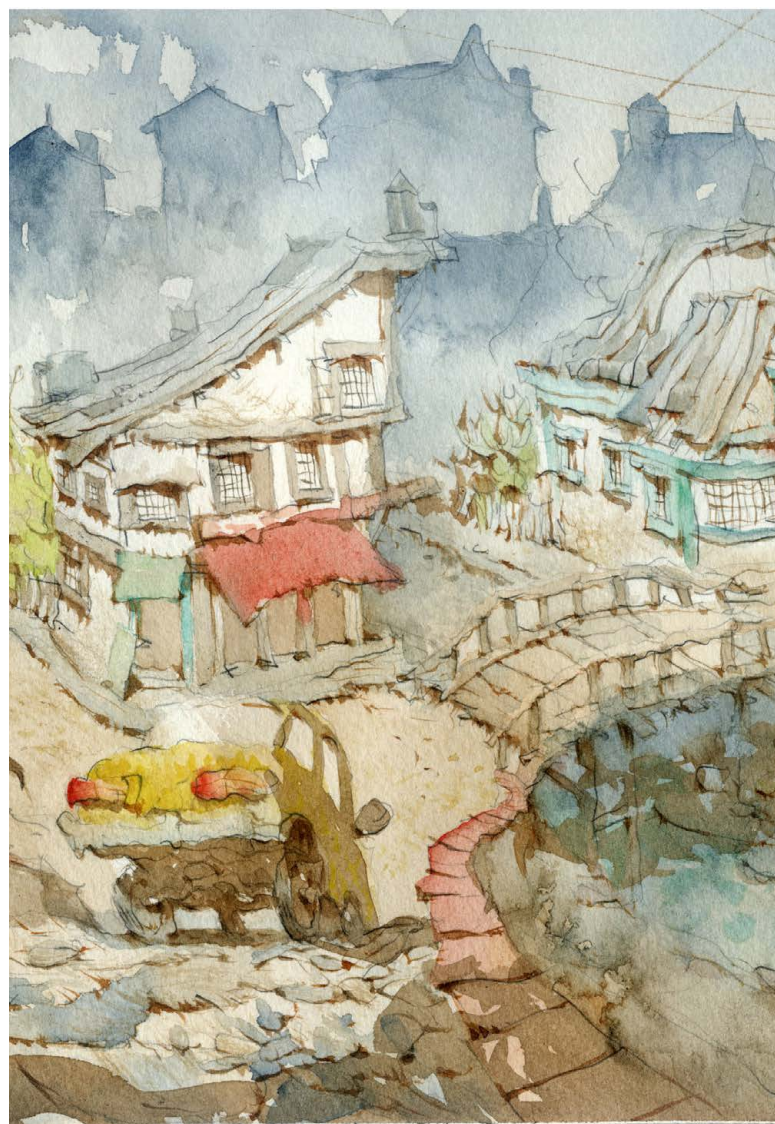
- 7 And here more black gouache for contrasts. I'm almost done, from here I go to Photoshop just to make the last adjustments for shadows, highlights and contrasts, and the application of red in the eyes, mouth and splashes.



- * To the friends of Ilustrar Magazine and Ricardo Antunes, a big hug.



LELIS



With a delicate but very expressive way to paint watercolour, Marcelo Lelis has won the main awards in the biggest illustration exhibitions in Brazil.

He was born in the quiet town of Montes Claros, in the north of the State of Minas Gerais, and moved to the capital Belo Horizonte to work at the newspaper O Estado de Minas.

From there he went to the city of São Paulo, straight to the Folha de São Paulo newspaper, where he worked for 6 years.

But he returns to Belo Horizonte and to the previous newspaper, where he has been since 2006, working to the newspaper and at the same time illustrating children's and youth books.



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INTRODUCTION

This illustration didn't have a specific client, I made it exclusively for Ilustrar Magazine and for all the artists friends. I used Saunders HP 425gr paper and Scminck Horadam watercolors.

I think watercolor is like a sculpture. There's a sketch and it's like if we made that sketch three-dimensional, sculpting this entire base through light and shadow.

PROCESS



- 1 The first step is the sketch using graphite on bond paper. In the sketch I can resolve the composition, light and shadow in my mind. It also saves watercolor paper to avoid using the eraser because the corrections before painting.

2



4



5



- 3 The second step is to transfer what I did in the sketch to watercolor paper. For this I use a light table. Through it I transfer the main lines and then add some elements. Then I fixed the watercolor paper with the sketch on a wooden board using masking tape. This is important to keep the paper flat after drying and during painting.

- 5 In the first part of the painting I always use two colors: burnt sienna and smoke black. I always make this base with the brush not too wet. I avoid soaking the paper too much to get textures. Then little by little I add colors.

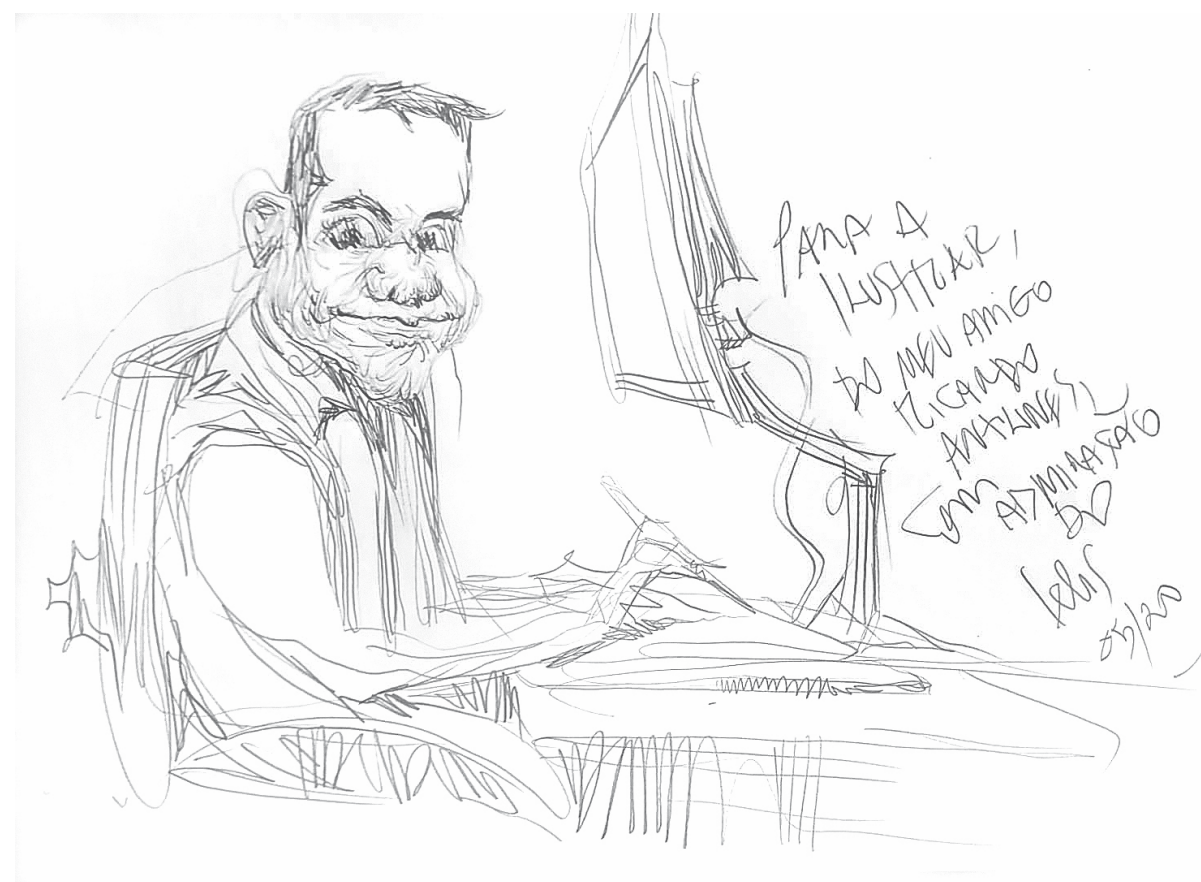
6



- 7 After that I can't explain exactly. I'm very intuitive and what is pleasing to my eyes, I invest more. I'm always thinking like a reader, in other words, I need the observer to be guided through the composition and colors, sometimes dense, sometimes soft.



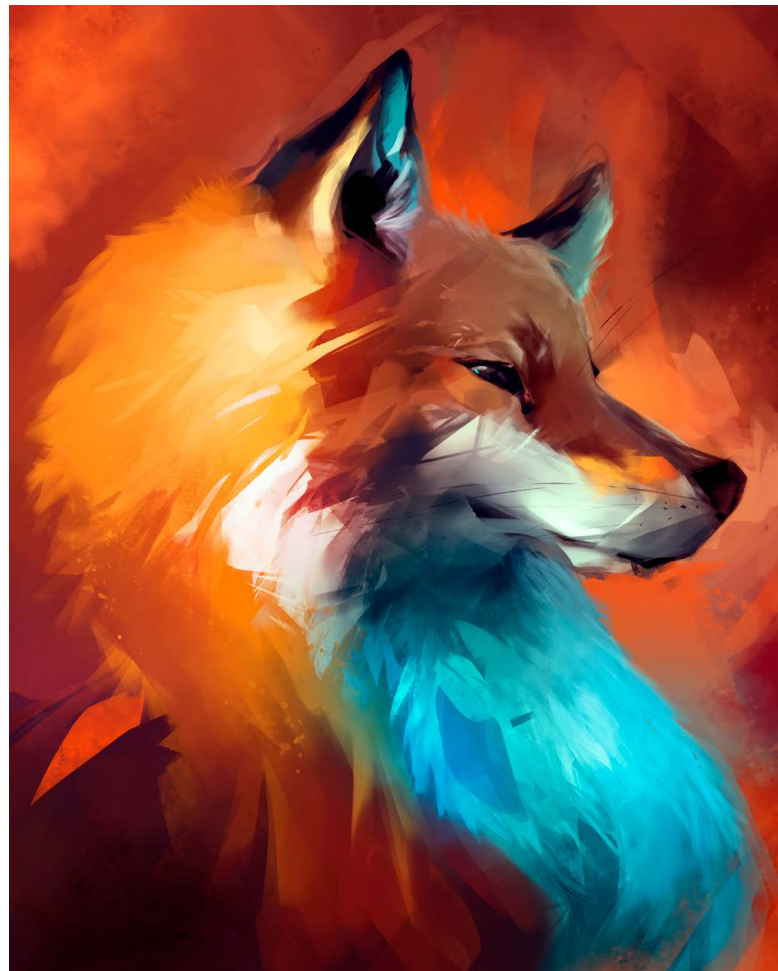
- 8 So, the illustration is planned with all the elements not fighting to each other. Ideally, each one of them fulfils its function being light or being more pigment-laden.



* To Ilustrar Magazine, from my friend Ricardo Antunes, with admiration from Lelis



GUILHERME ASTHMA



Guilherme Asthma is a visual artist from the city of São Paulo, graduated in Animation Design. He participated in several projects in the areas of advertising, TV series and games, working in the field of illustration and art direction.

Also betting on authorial material, he extended his work to the streets through graffiti and more recently to canvases and galleries.

Since then, Guilherme has been producing new projects and believing in the importance of storytelling.



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22a

INTRODUCTION

This illustration is part of a series of animal studies using photographic references that I started, with the

intention to test new painting and styling techniques. All work was made just using Photoshop.

PROCESS



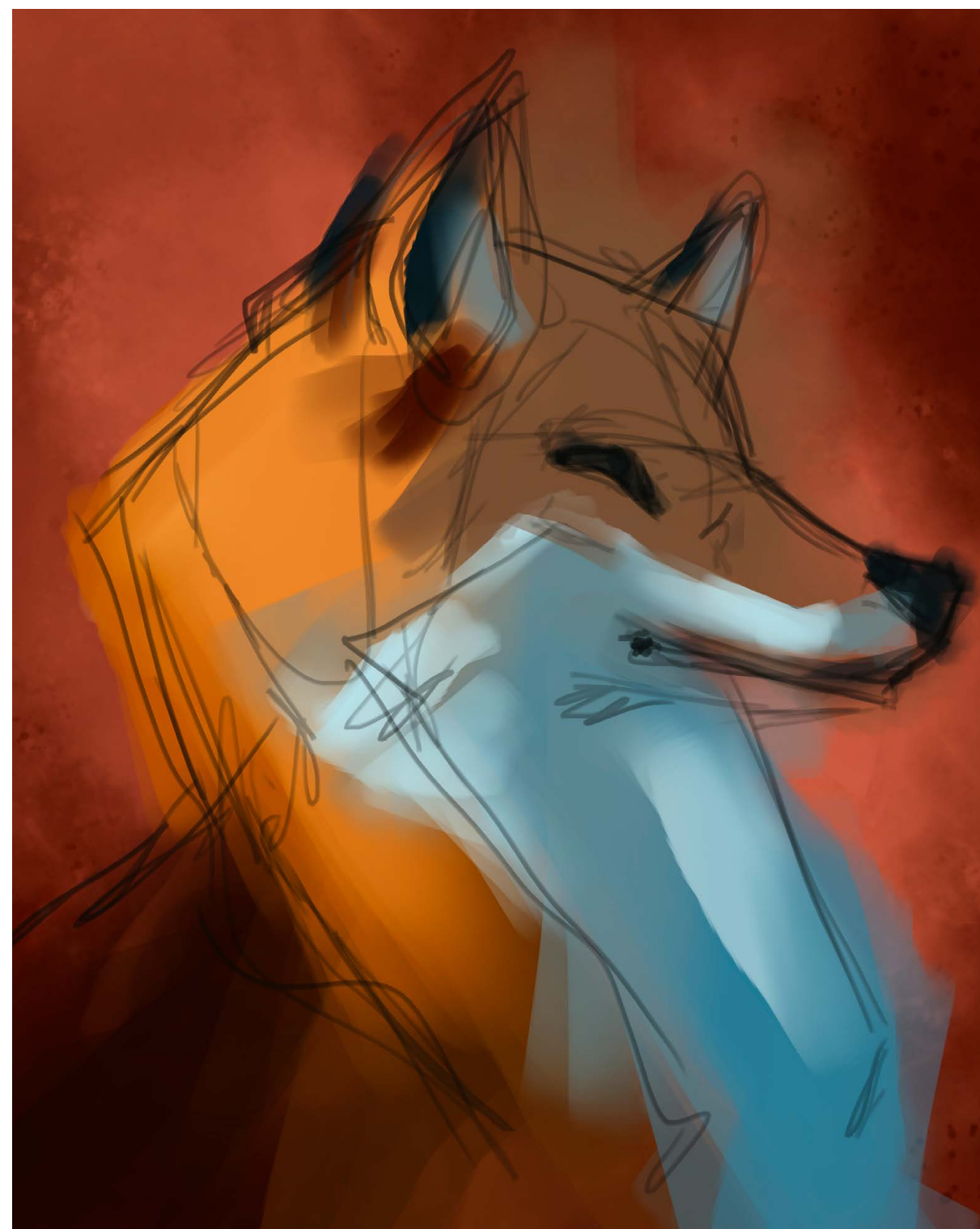
- 1 I start by making a series of smudges and textures, to make up the background of the blurred illustration. It's not necessary to much definition at this stage, because a lot of information will be lost during production.

22b



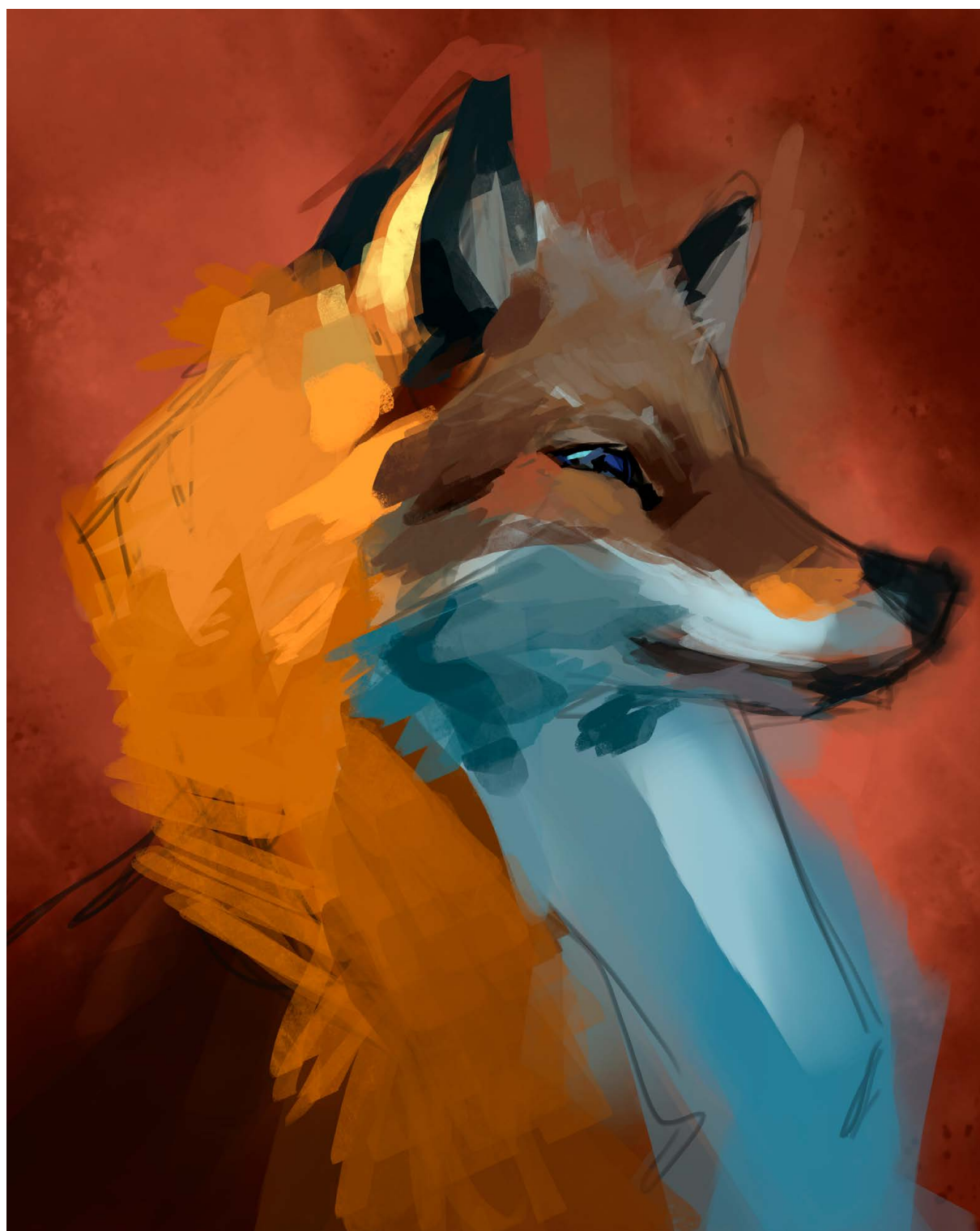
- 2 A simple sketch, without worrying about details, looking for the first proportions and composition of the image in general. A reference photo was used throughout the process of this illustration.

23a

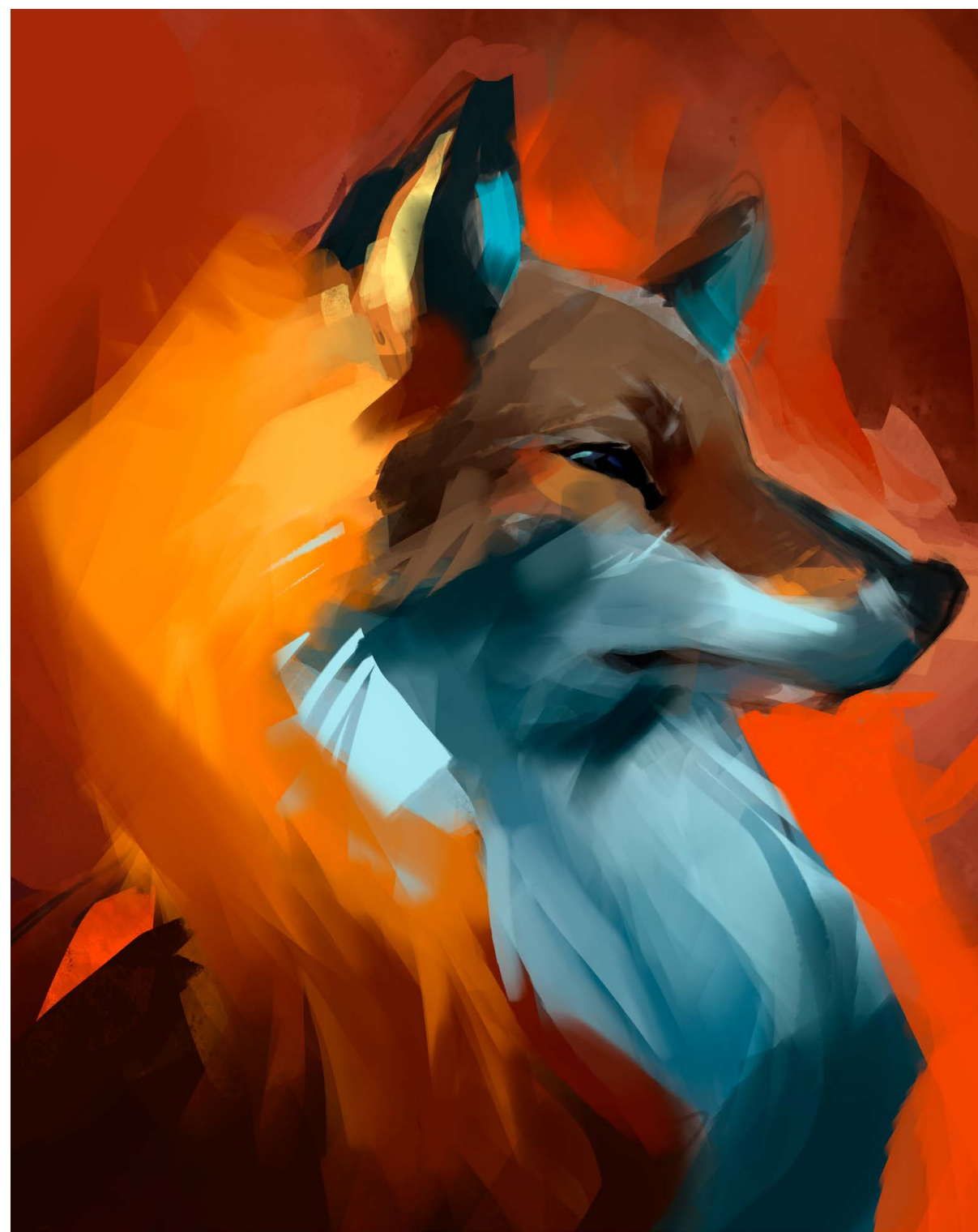


- 3 Still with the sketch lines as guides, base colors were applied to define the light and shadow areas, as well as the color palette.

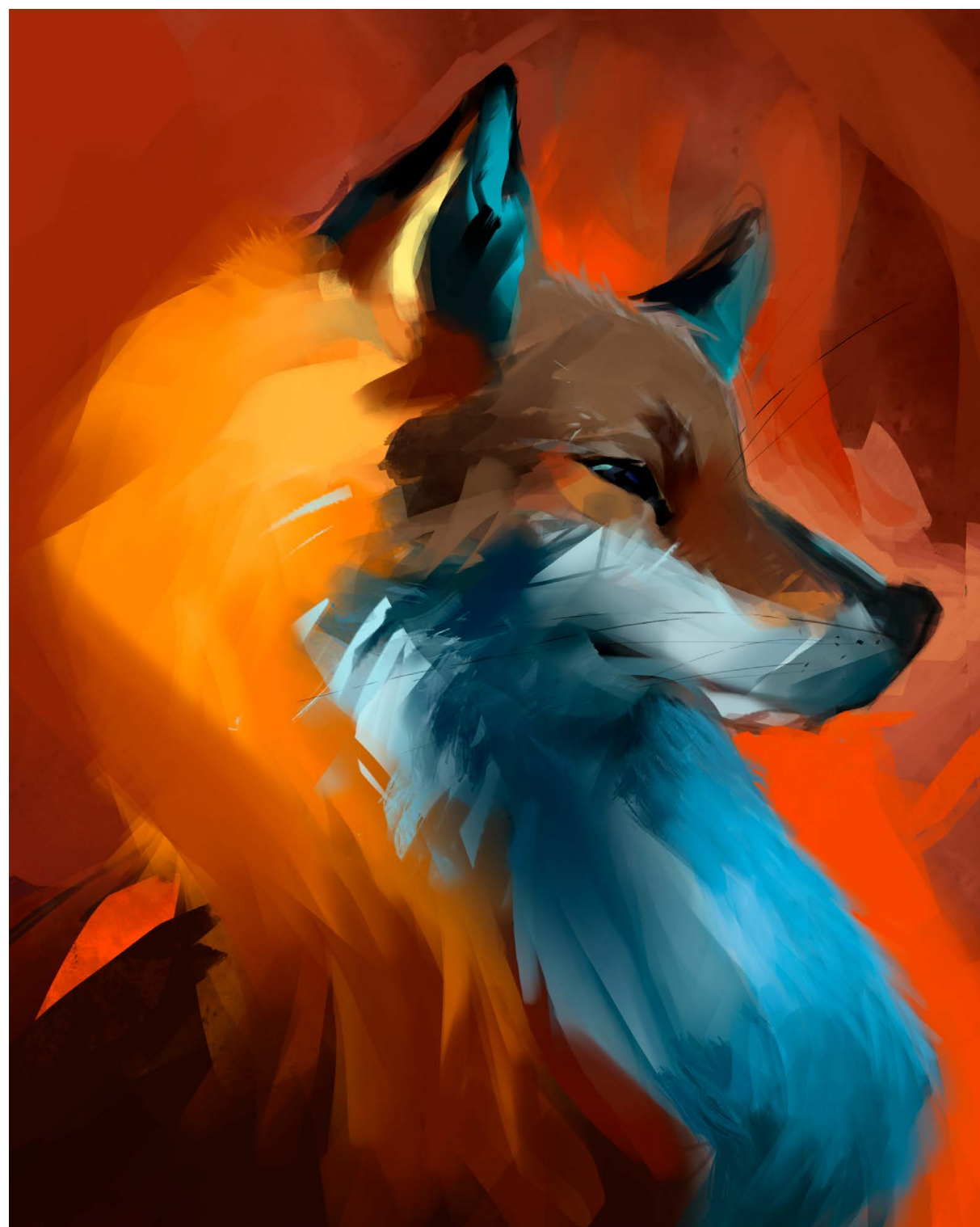
23b



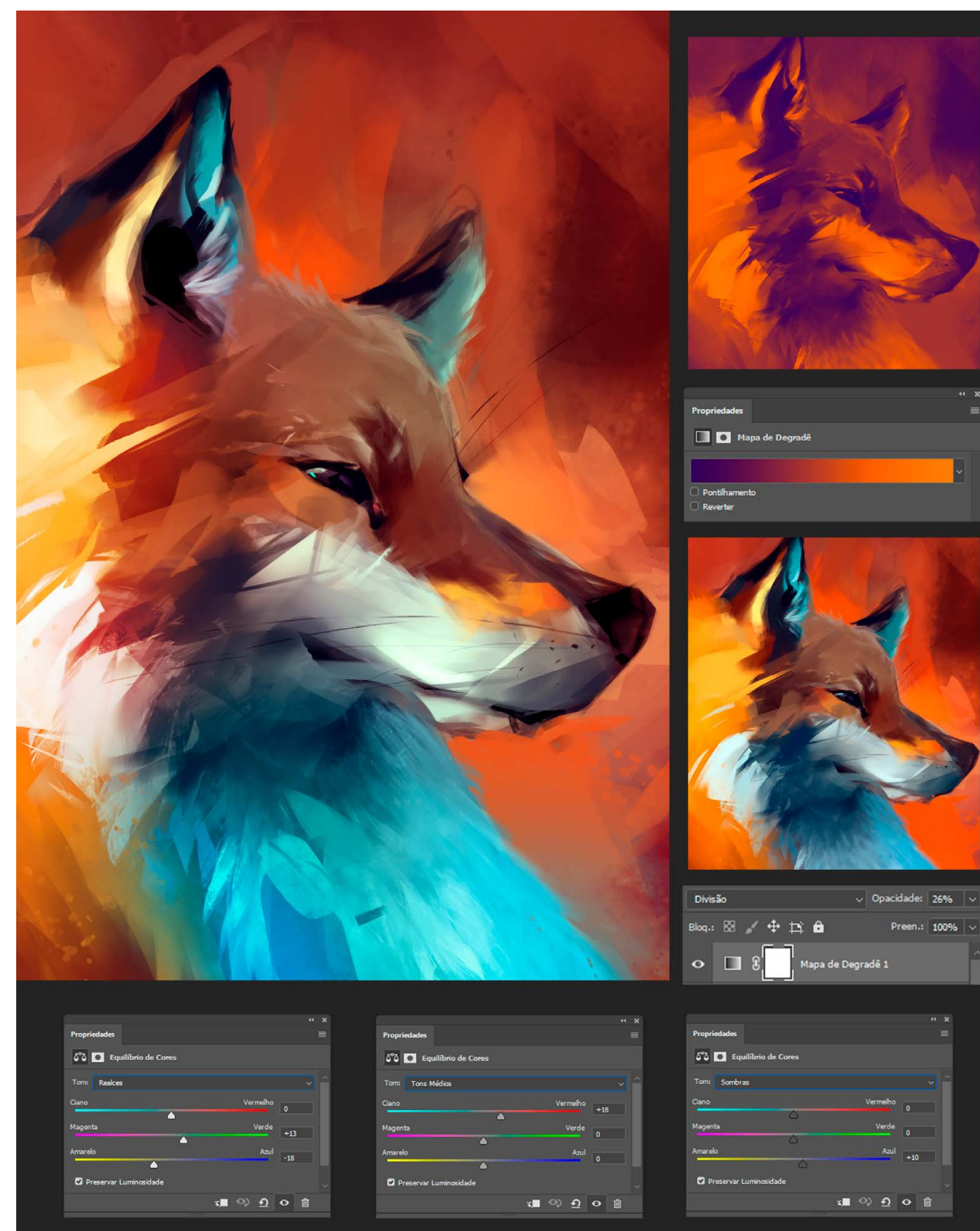
- 4 With the basic colors already defined, little by little, more details are added. At this stage, we can already decide what is a priority in the image and pay more attention to them (in this case, the region of the eyes and muzzle).



- 5 Search for the best definition of the shape, giving greater contrast between the background and the figure, "cutting" and straightening the lines, seeking to direct the gaze to where it matters.



- 6 Adjustment of proportions and pose. In this case, I used the Liquify tool. It's always good to flip the image through the entire process to see if it's working properly. From that moment I also started to add fine details, giving more texture to the image.



- 7 General color adjustments and new overlay layers for effects and scene ambience. At this point, I like to experiment and add lights, even if they don't make "real" sense, but help us tell that story. In the last step I go back to painting some areas of light to intensify the desired effect and add some small graphic details, lines and shapes, to stylize and give personality to the illustration. THE END :-)

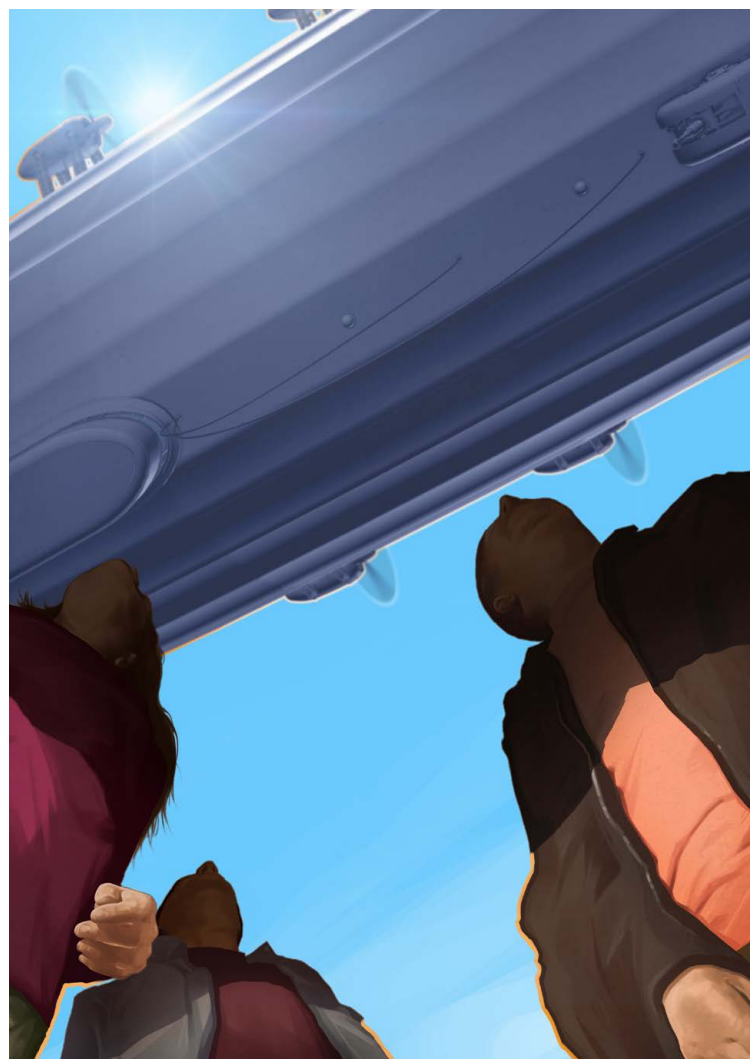


* Viva! Ilustrar
Thanks a lot!



RICARDO ANTUNES

Photo: archive Ricardo Antunes



Norn in São Paulo but living between Brasil and Portugal for the last 30 years, where he has studios in both places, Ricardo Antunes is an illustrator, graphic designer and editor (including at Ilustrar Magazine), with works produced mainly for the advertising market.

His main work is storyboards and animatics for several advertising agencies, but without leaving illustration aside, his main passion.

In this issue, Ricardo presents the step by step of the "Zeppelin" cover, a comic book launched on Comic-Con, and that won a prize.



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27a

INTRODUCTION

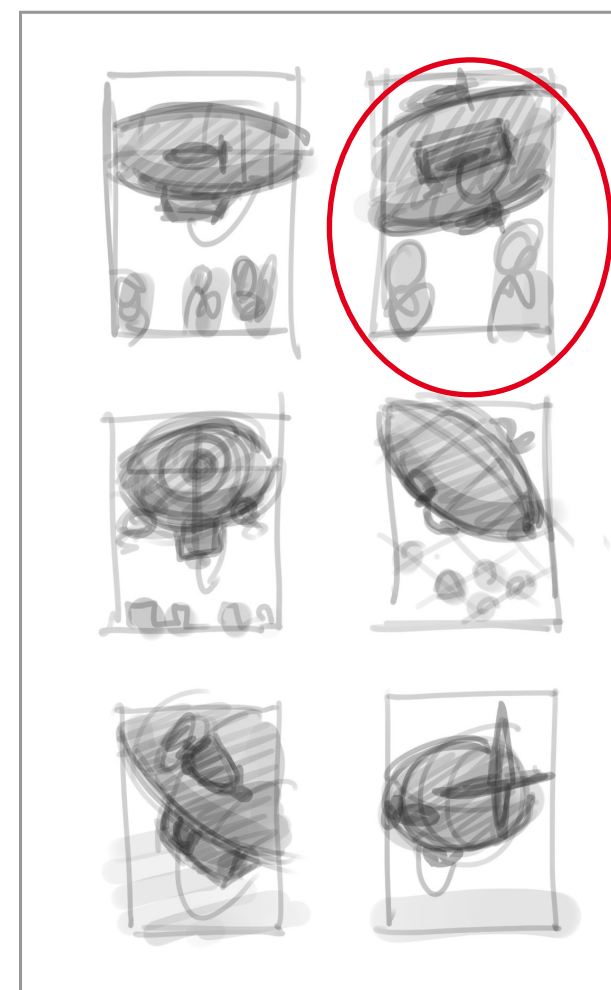
This illustration was produced as the cover of the comic album "Zeppelin", which was released on ComicCon.

The album, with no text and only a visual narrative, won the Proac Award - Support Program for Culture of the Government of

the State of São Paulo.

Inside the album is all black and white, only the cover is colored, and the illustration technique was entirely in Photoshop, painted in Wacom Cintiq.

PROCESS

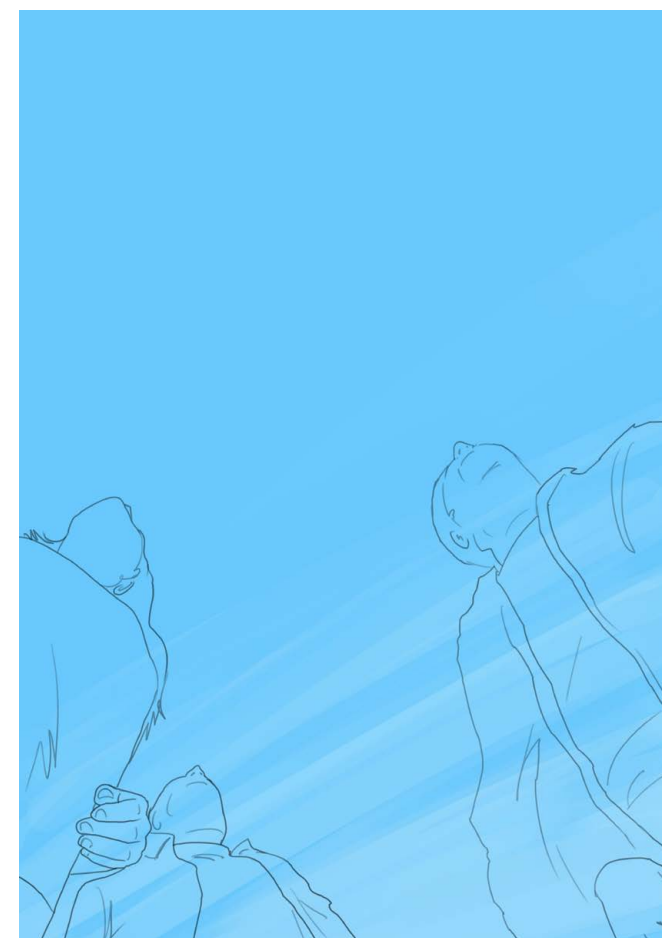


- 1 I started doing small studies to see what would be the best composition, and from the one that I chose (the second one) I made a simple sketch to see if the idea work.

27b

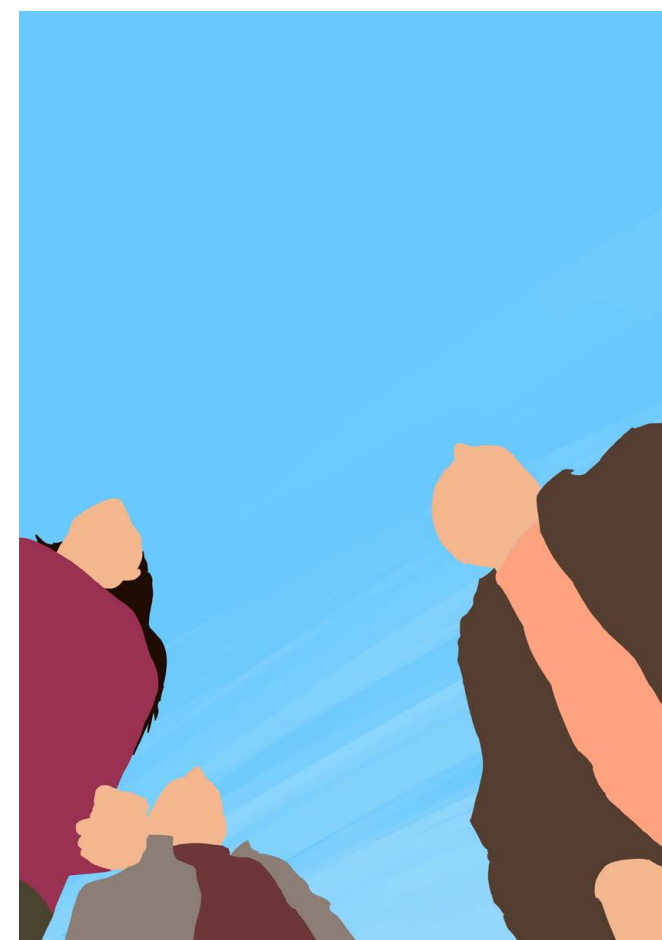


- 2 Once the composition is defined, I needed photographic references because of the unusual angle and the light, and I gathered some friends for a photo shoot. Then I selected the best ones and made a basic assembly, with a rough simulation of a Zeppelin applied in the background.



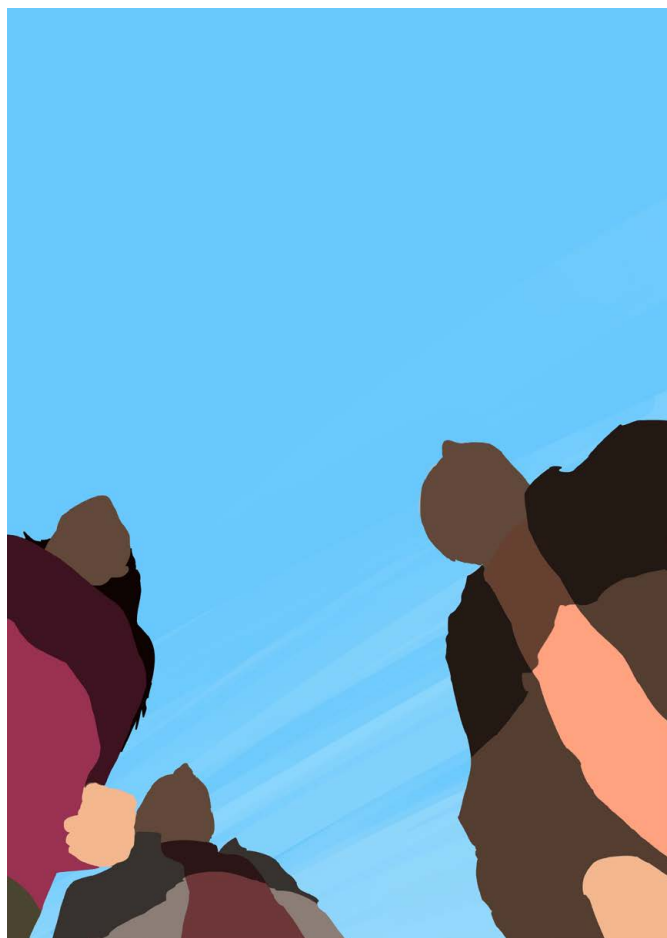
3

I start to paint the illustration through the background sky, and then trace the people from the references I made.



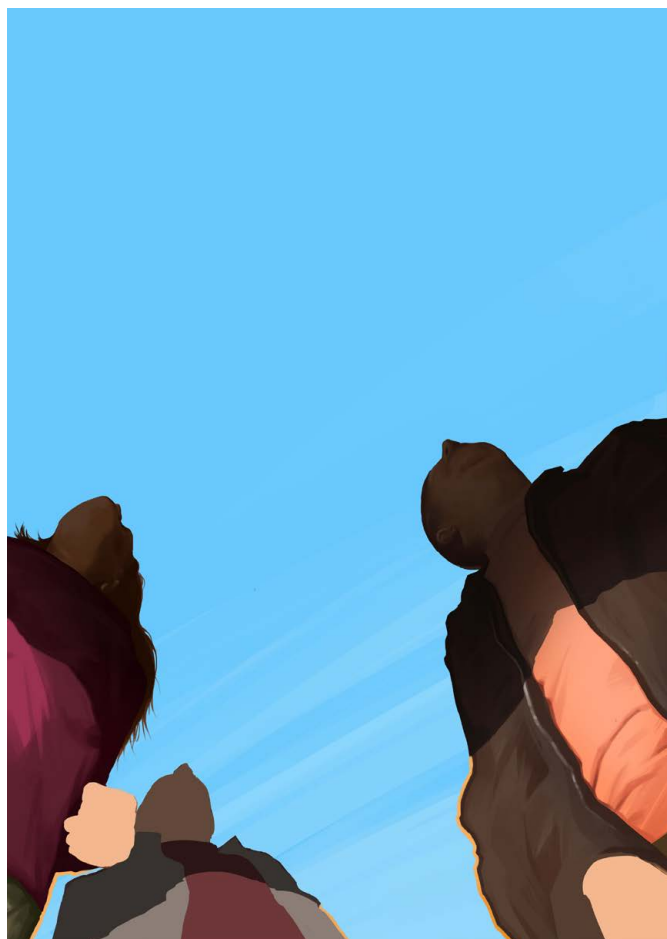
4

Then I start applying the basic colors to get a sense of how the volumes will work in the composition.



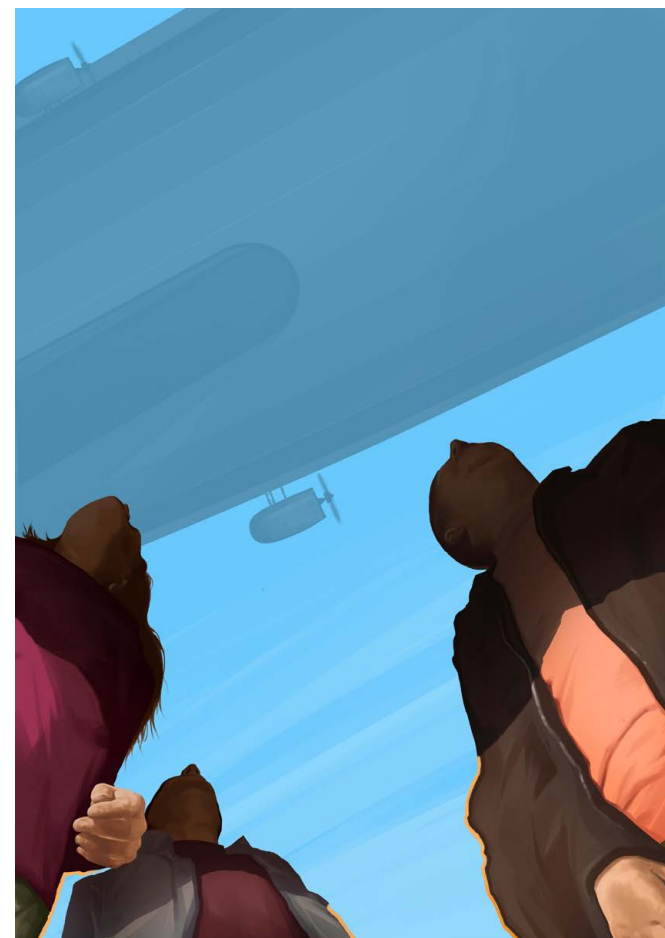
5

In Photoshop I create a mask that will help to feel the Zeppelin shadow over the characters, defining the main areas of shadow and contrast.



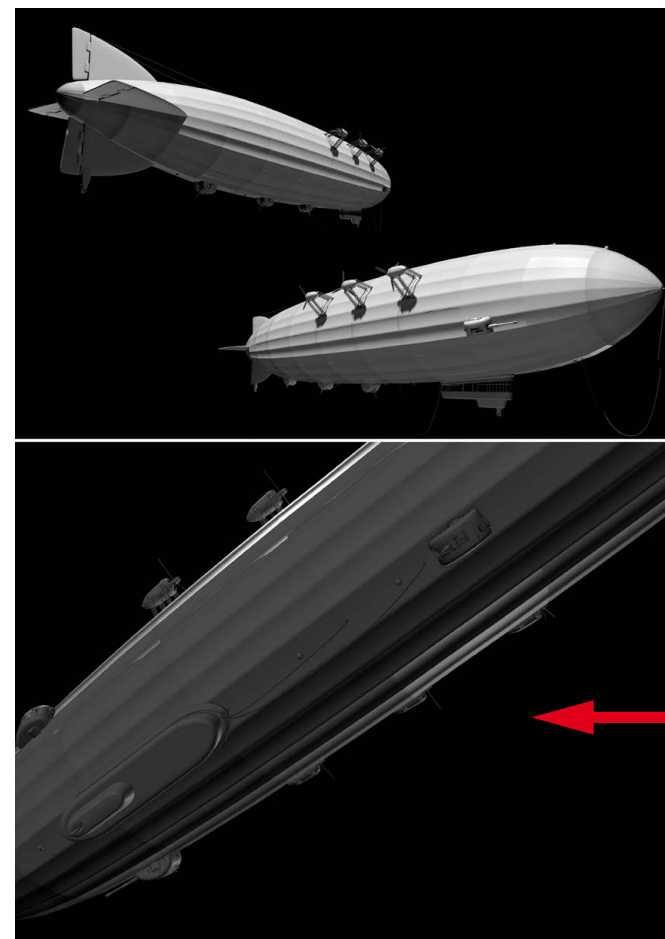
6

Then I start working on the details, volumes and finishing of the characters.



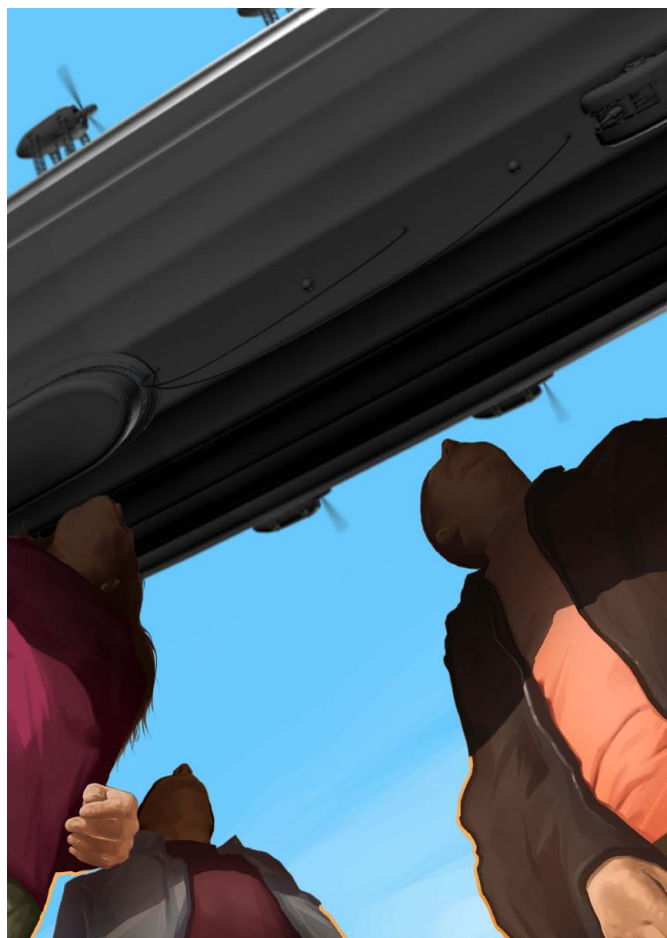
7

I finish painting the characters and apply that basic Zeppelin in the background just to see if everything works well.



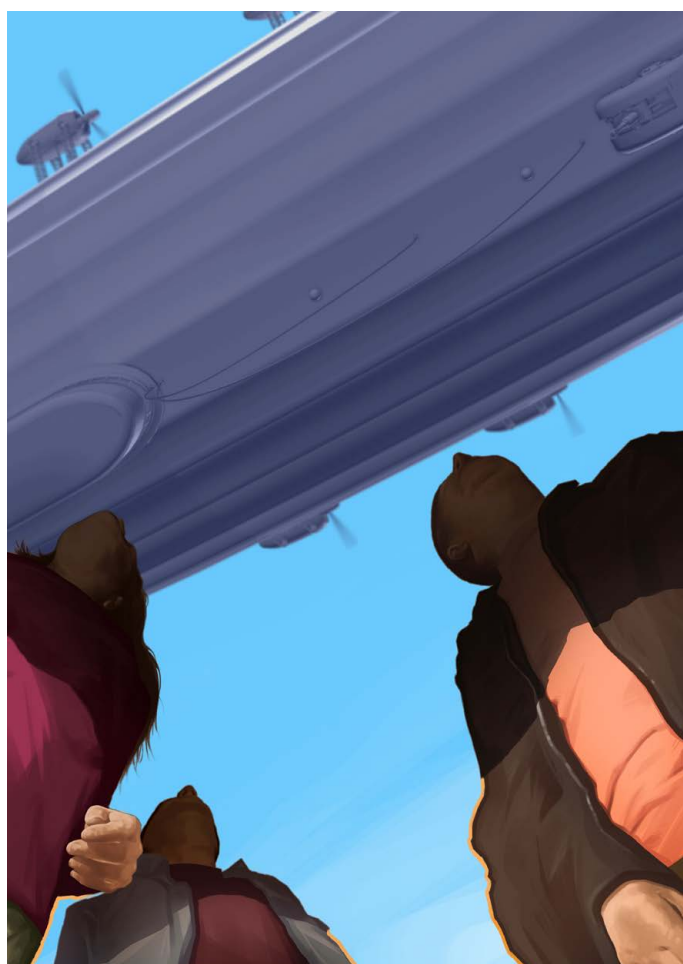
8

In order to have the Zeppelin in a better shape and with the correct volumes and shadows, I called my friend 3D modeler Newton Verlangieri to build a Zeppelin with the features I would like and add it in the exact position I needed, and it was perfect!



9

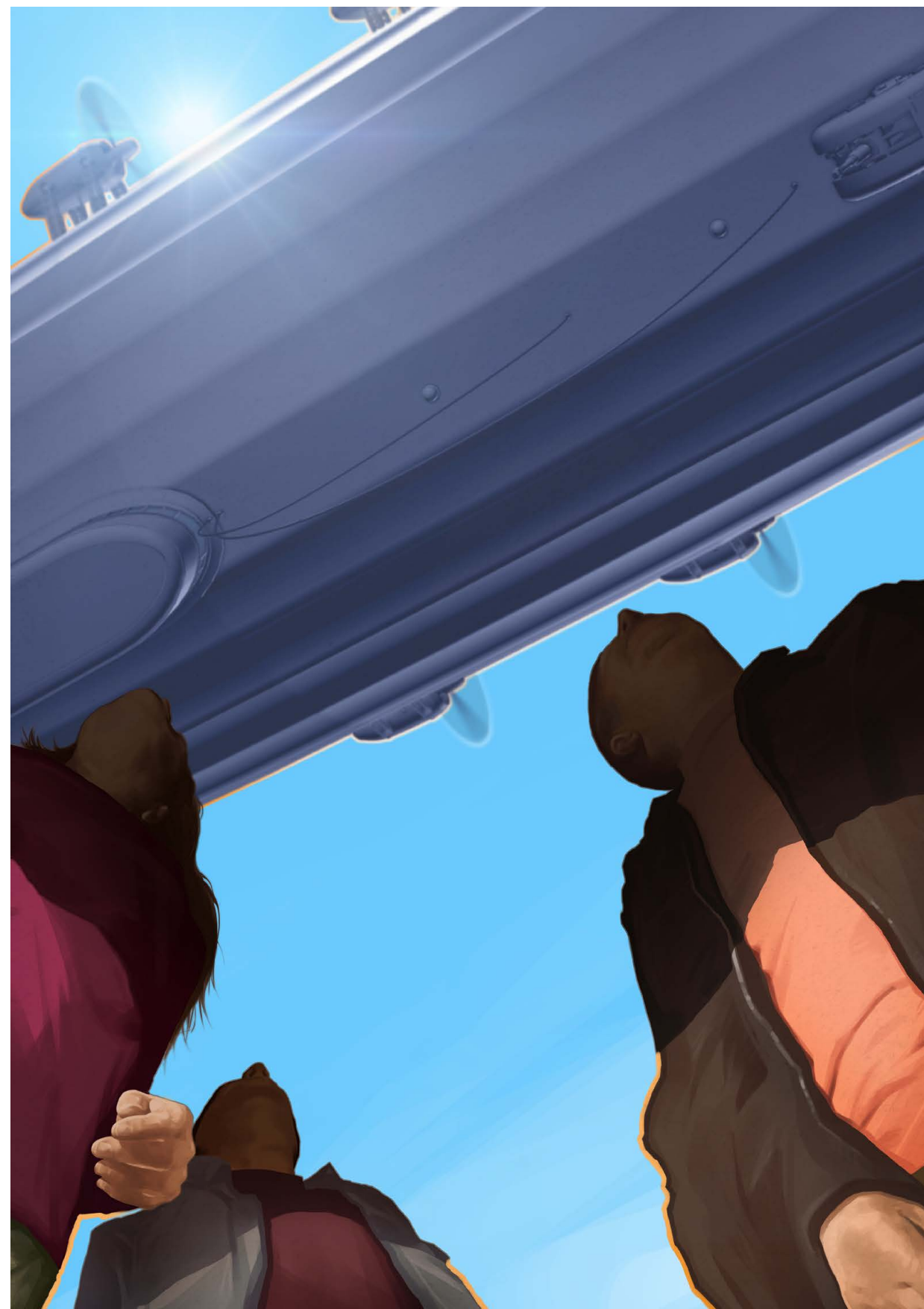
I apply the 3D Zeppelin in the background to adjust to the exact position and size I would like.



10

The Zeppelin's original tone that came from 3D was black and white, so I make color adjustments to be more bluish and with less contrast, to give a greater sense of distance.

From there I start finishing, applying movement details to the propellers, adding sparkles, contrast in the right places, until the illustration is finished.



RENATO PALMUTI



Illustrator and Fine Art artist Renato Palmuti started his career as an advertising professional and art director in advertising, promotion and design agencies. In the 2000s he opened his own studio focused on advertising illustration, but he always kept his personal work alive in traditional drawing and painting techniques.

In 2011 he started a consistent work with watercolor, which made his career converge to illustrations and paintings using this technique. Today he teaches courses and workshops and allows himself to work more on paper and less on the computer.

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31a



INTRODUCTION

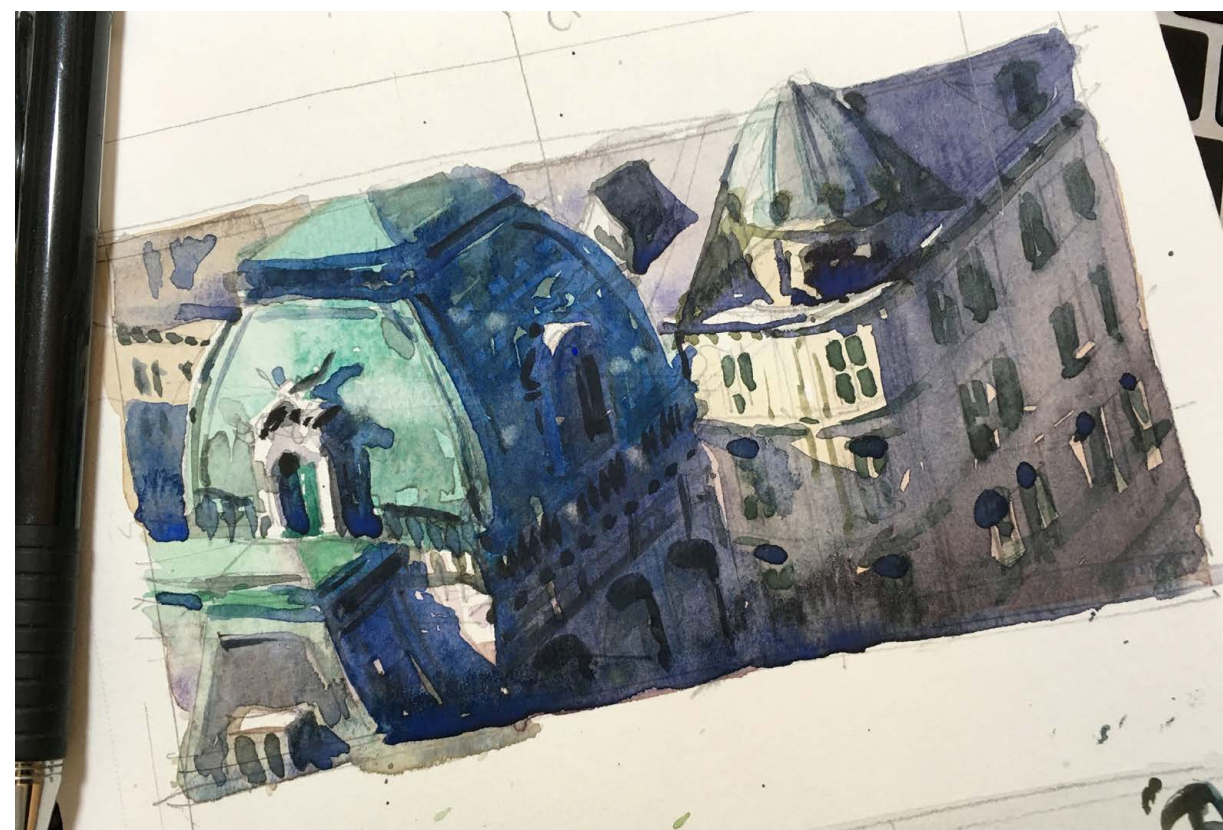
This image was the subject of a video lesson recorded for some of my regular drawing and watercolor students. These are architectural details from Vienna with a contrasting light and a beautiful fusion of neutrals and colored shadows.

I usually paint from my own photos, when I don't work "en plein air", and in class I usually use the references from my students. In this case the image was

taken from a movie set. I have several images that I still want to paint that I photograph from the television with my cell phone or camera when a scene catches my attention a lot.

Sometimes I see some light or some environment and I see immediately the finished painting... so I register even if the quality is not very good. The impression in my mind is what counts.

PROCESS

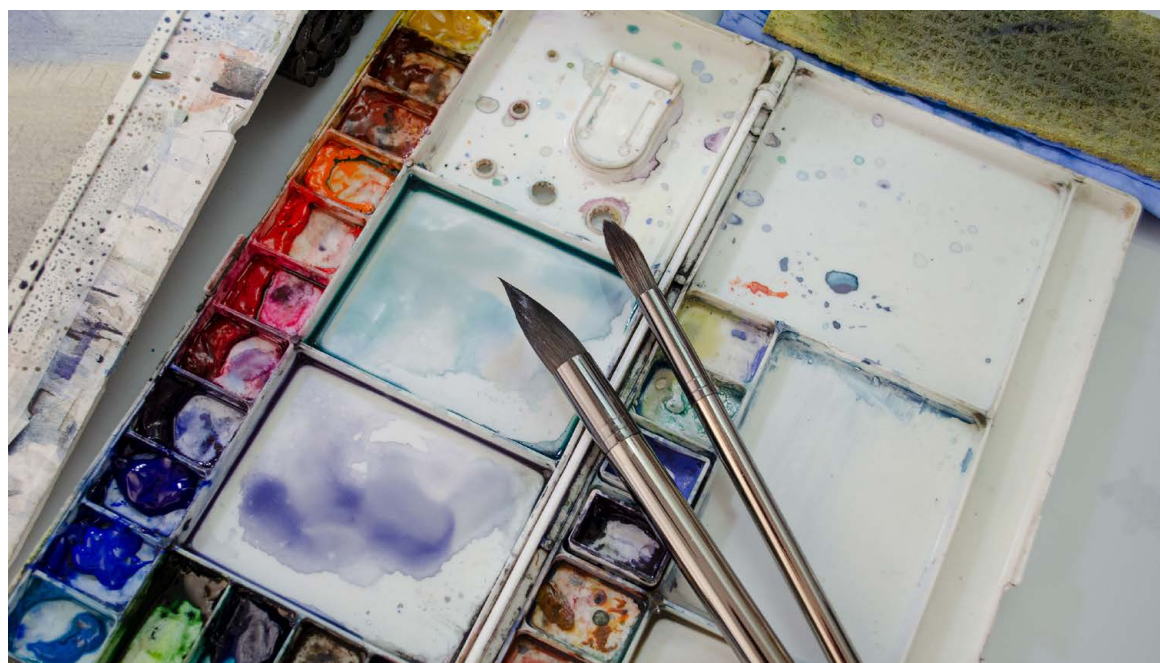


1 I try to study the scene in a sketchbook before the final painting. This helps a lot to show important points of the process and organize the phases and layers. If necessary, I make some notes and go more confidently towards the final painting.

31b



- 2 My drawing is very simple. I tend to focus more on the general structure and less on the details. I leave it to the brushstrokes to shape the shapes. In this way the painting has more chances to be more expressive. This drawing was made on 300gr cotton paper in a format close to A4. I usually use a 2B or 4B pencil for the lines because they are not too hard, so they will not hurt the paper, and nor too soft, leaving graphite dust on the surface.



- 3 Sometimes I subvert the watercolor guidelines a bit in an experimental way, but for the most part I follow the basic rules of painting from light to dark and from back to front, and with overlays. I try to make the base "broths" before each layer so I don't need to stop in the middle of the painting to mix paints.



- 4 The first layer I try to make it very transparent and integrated. I like that the different hues and temperatures "talk" in order to create a connected atmosphere. If any sharp edges or marks remain, I spray it with water on top of it to break any contrast that might define something. Stains and textures are welcome at this point, helping to remind you that this will be a painting of expression and not precision.



- 5 The second layer has a different responsibility, it needs to define the big shapes through the correct contrast. At this time, it is necessary to "thick the broth", adding more pigment to the dilution to have a still transparent paint, but with more density than the one in the first layer. There are still no details, and the painting is structured from large to smaller forms.



- 6 The next layer brings a new level of definition, which comes with the stronger contrasts generated by the darker tones in the scene. In this case, these darks are placed with drier and faster strokes to generate a certain level of complexity, but with simplicity... I think this is the essence of watercolor: insinuating more and detailing less! I always try to reduce the number of brushstrokes in order to have a synthesis of the scene in the form of a painting and not a copy of the scene without any strength.



- 7 Now it's time for the details, but still taking care to keep it simple and keep the overall styling in terms of finish. I tried to focus more on the contrasts and details of the main tower, which is the focal point of the painting. And the further away from that point, the more the elements lose detail, definition and contrast. Learning to paint watercolors can take some time, but what takes time is knowing when to stop...



- 8 They say watercolors are made to look at a distance. Indeed, the general perception of the atmosphere often requires you to take your attention from the details to get a feeling for the whole atmosphere. But I really like each effect, connection and stain of a beautiful watercolor... the mixture of delicacy with the boldest brushstroke and even the unfinished convey a sense of possibility, beyond what could just be reality.



*Prazer em pintar
por aqui!*
*Abraço à
Ilustrar e seus
leitores...*
Renato

* It's a pleasure to be here!
Hugs to Ilustrar and it's readers...



34a

34b

CARLOS CHAGAS

With a long and successful career as an illustrator, comic book artist, caricaturist and model maker, Carlos Chagas is known mainly for the incredible covers made for Mad Magazine that he produced during many years, as well as the box covers of model making company Revell.

Specifically in this area of modeling, Carlos Chagas specialized in military illustration, being much sought after by companies abroad.

In the following illustration for the Chinese company Meng Models, Carlos shows the level of detail needed for this kind of work.



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INTRODUCTION

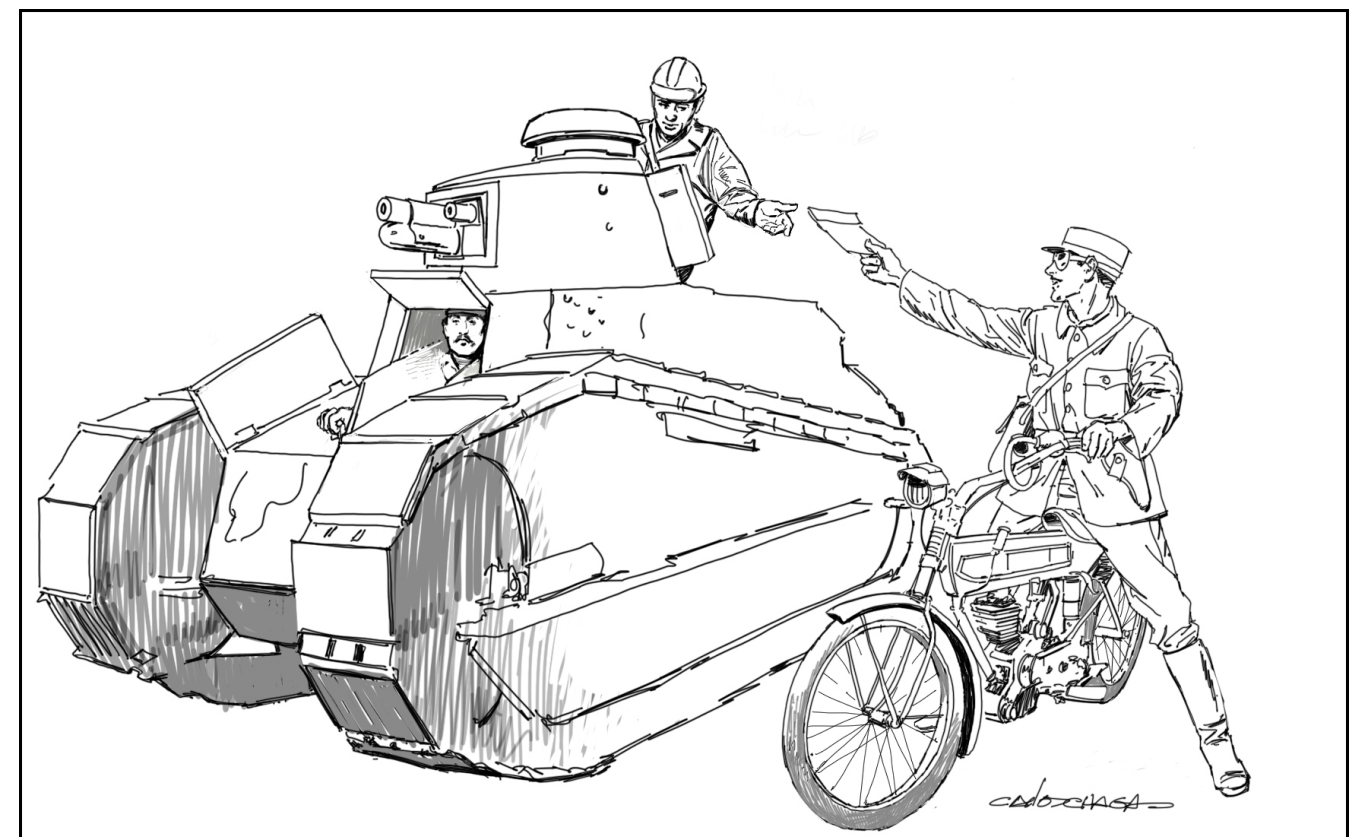
I've been doing illustrations for miniature model boxes for many years, and in Brazil the main company was Revell. In this step-by-step I show the illustration that was made for the case of the Ft-17 model, a French tank from the First World War, produced by the Chinese company Meng Models.

I spent a lot of time and effort on this project. When talking to the Meng

company about the illustration of the box, I ventured to suggest a crew for the tank, and I received this response: "If you have passion, you can design for us a French WWI tank crew. Unlike our first cooperation, this time we will make sculptures and molds according to your design and box art. What do you think?"

That's how I like it, passion and freedom to do such a thing.

PROCESS



- 1 I scribbled this first sketch and sent it to Meng, and they really liked the design as 3 soldiers + a small machine was perfect for a set. I was tasked with providing, in addition to the box illustration, the complete survey of all uniforms, equipment, and the motorcycle.

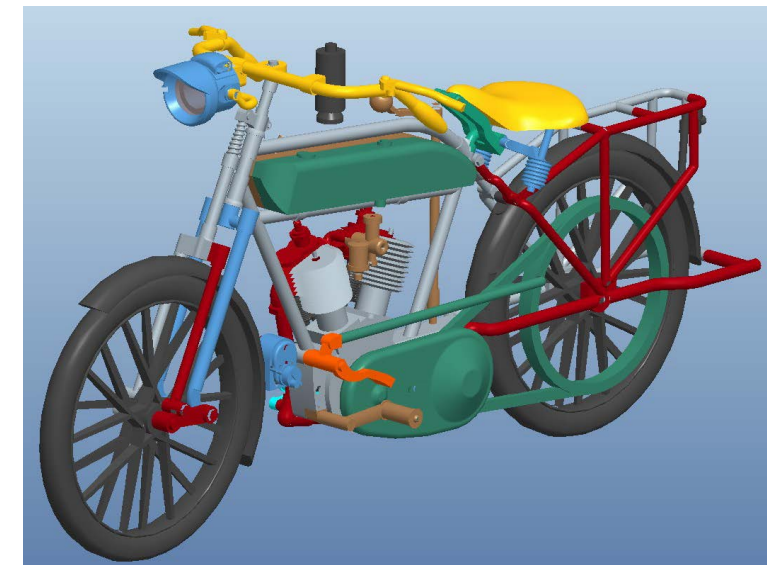
The sketch above looks more "dramatic" than the artwork, but it has problems with proportion and distance, as it was done inaccurately, just to present the idea. In addition, the driver's left hatch would completely obscure the image of the man inside, another detail that was still unresolved in my drawing.



- 2 The next step was to collect all the references I could find, and then take pictures, for myself and the Meng sculptor.

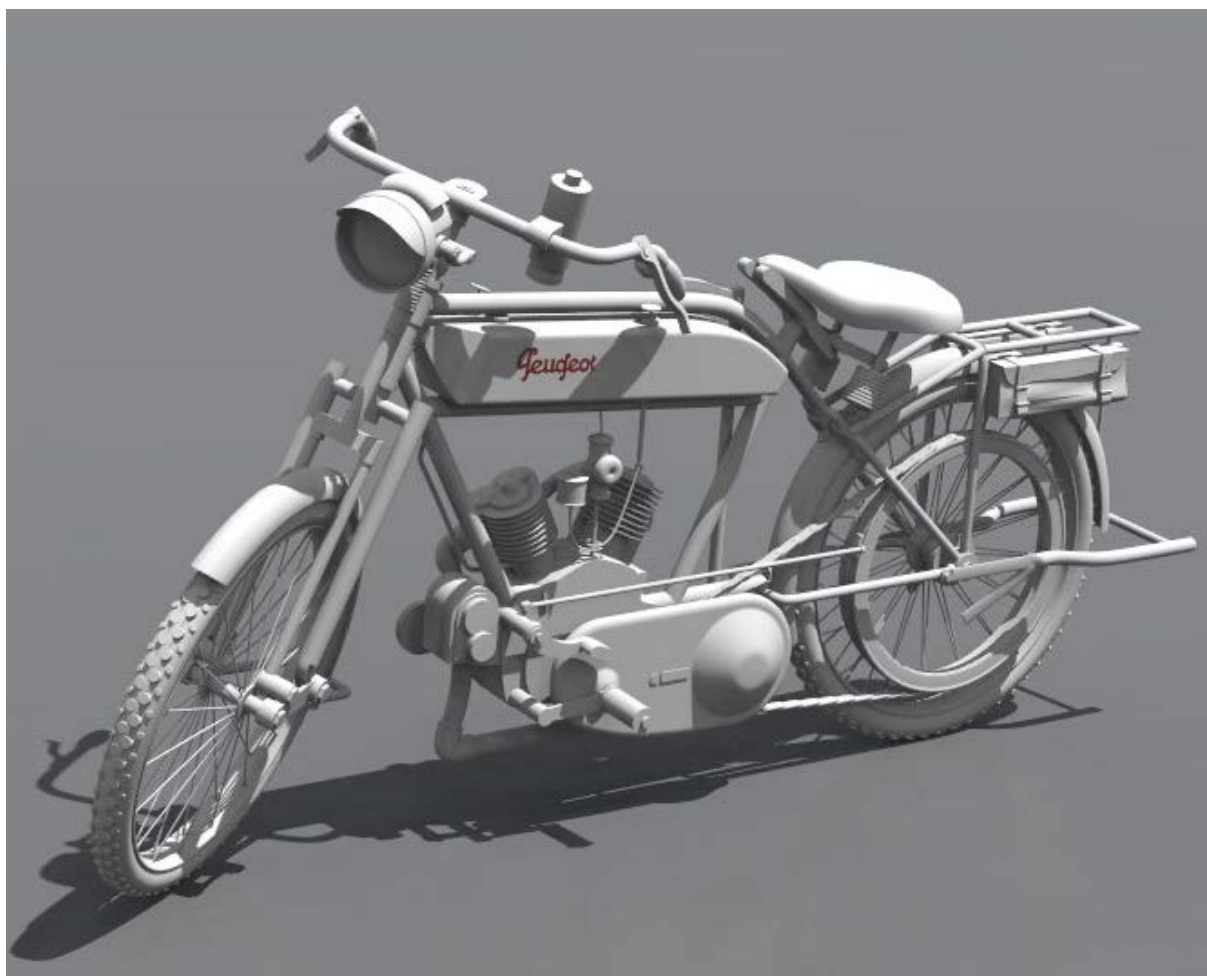
I rented and bought clothes at thrift stores, I asked a seamstress to make the sashes used on the legs ("puttees"), and things like that. Then I got permission from the curator of the Conde de Linhares Museum (in Rio de Janeiro) to photograph some friends inside the FT-17 on display.

These are some of the dozens of photos I took.



- 3 In the main photo I used as a reference there is an ordinary bicycle instead the 1917 Peugeot motorcycle. It's not easy to find one of these to photograph, but 100 years ago they were little more than a bike with an engine. As they are similar in size, we borrowed a bicycle for the photos, and then just replaced it with the motorcycle in the drawing.

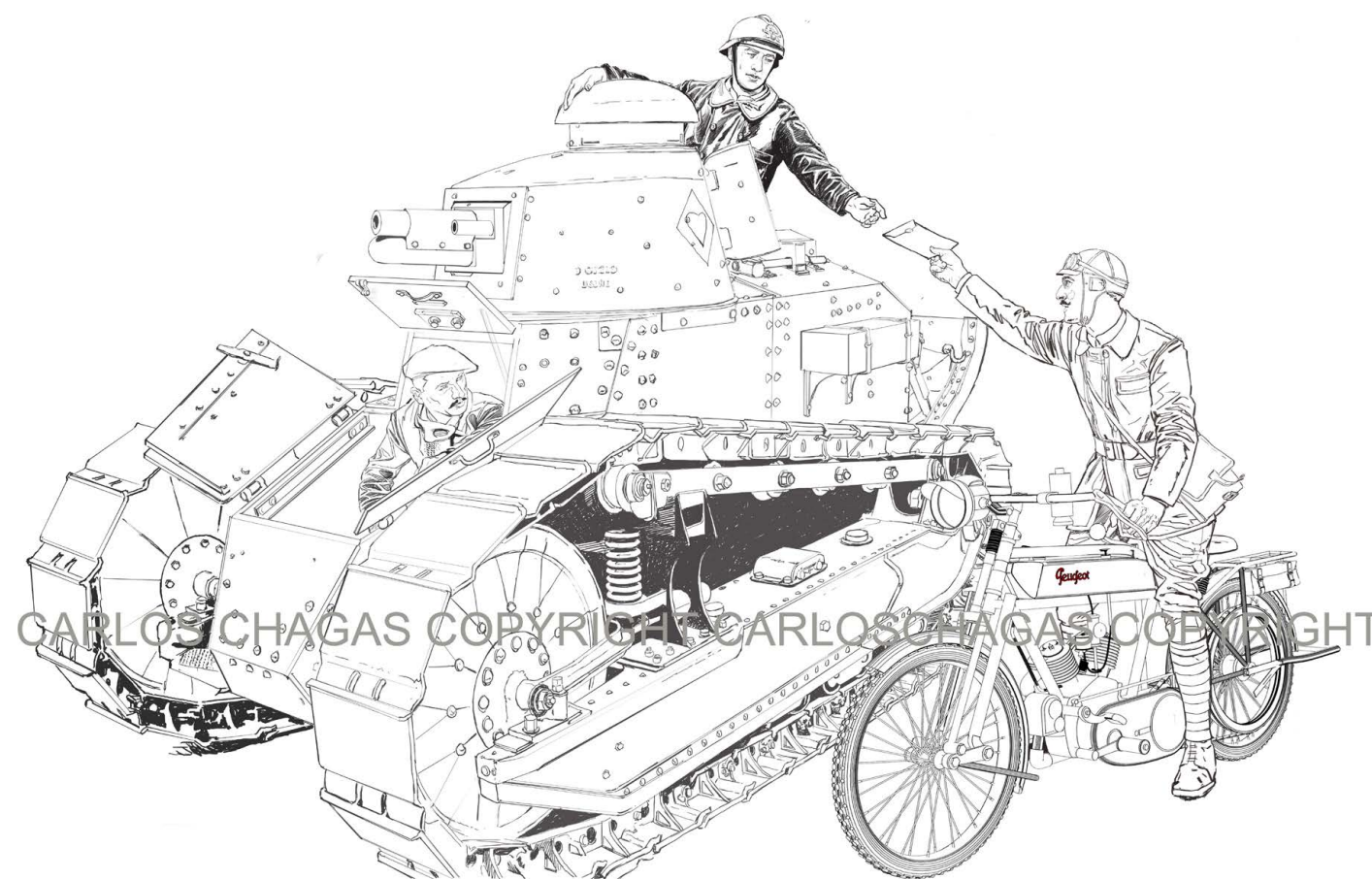
Here are two pictures of a 1917 750cc Peugeot, the same one that will come in the kit. I found half a dozen photos on a website and I sent them to Meng. All the CAD drawings they made were based on these half-dozen photos plus the diameter of the rubber tire, which I found on a website about this old stuff. With these measurements, plus the profile image, they were able to establish the size of the motorcycle.



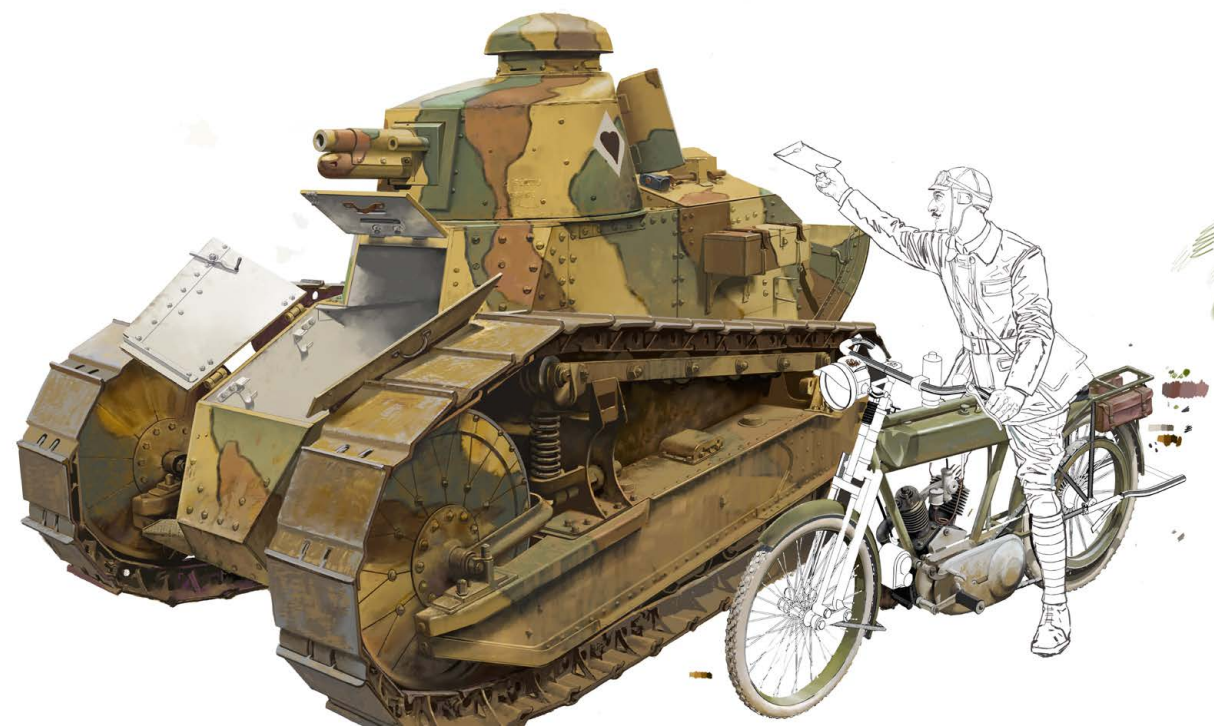
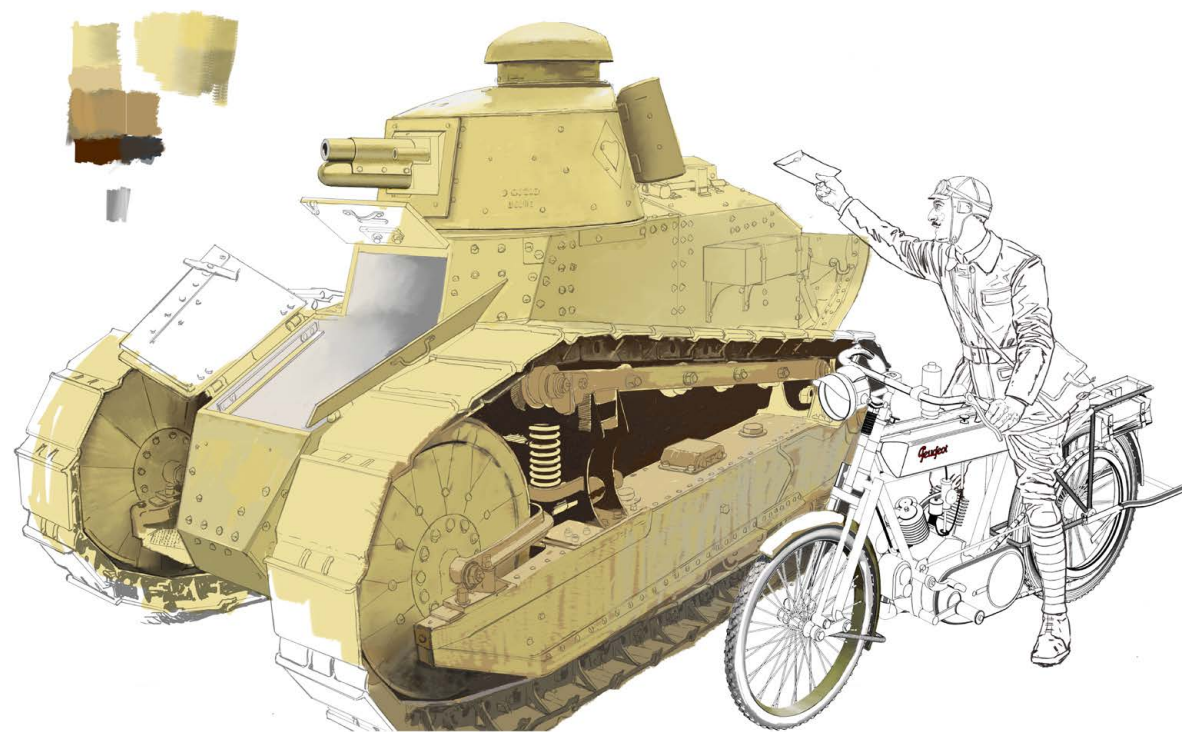
- 4 I needed a more detailed drawing positioning it at exactly the same angle, viewer distance, height, lighting, etc. as the bike in my photos, to make the illustration correctly.

So I asked a friend to make a Peugeot motorcycle in 3D, and not only he did everything right, as he also made the motorcycle tires 100% correct, with the right number of "beads" in the rubber.

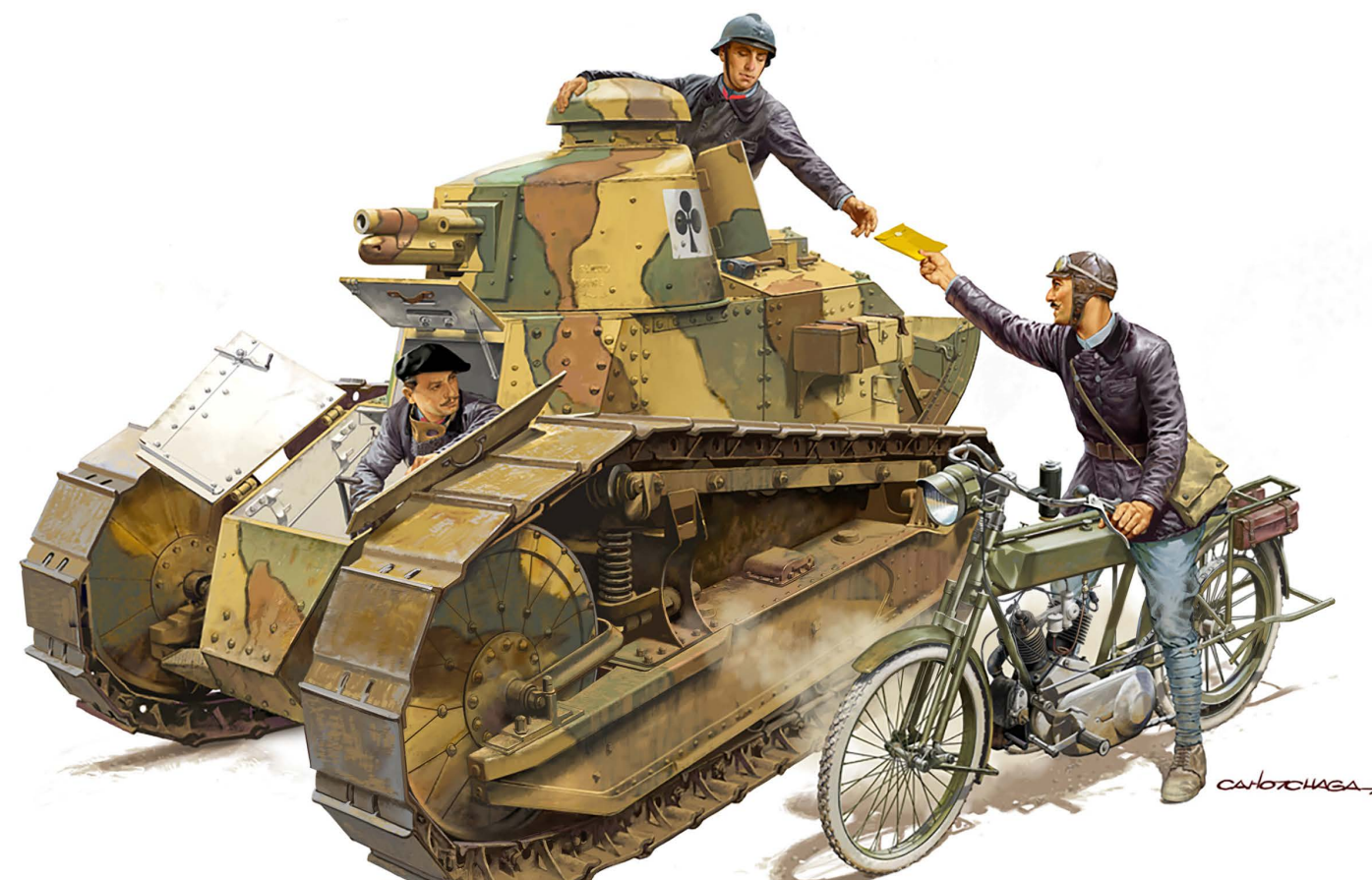
He calculated this value from a small section of the tire using that same image I posted above to make the calculations. After that I just painted over the drawing, as each section has a different perspective compared to the others.



- 5 Once the references issue is resolved, I put it all together and made the first detailed sketch on my Wacom Cintiq.



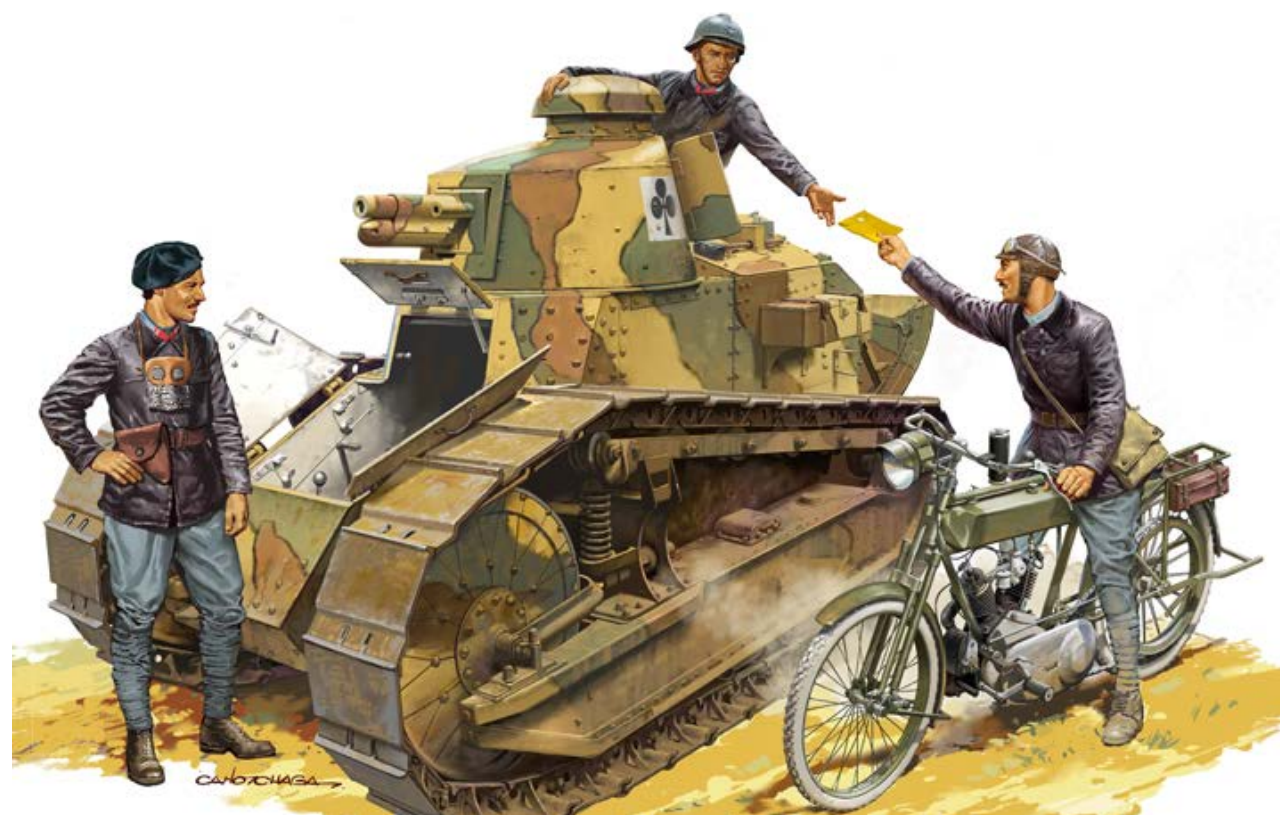
- 8 I start coloring the illustration using Photoshop, paying attention to the details, lighting and texture of the metal.



- 5 The first version of the illustration looked like this with the tank driver in his combat position.

The commander's drawing was not adequate because when the image is reduced, the hand and face effect is bad. So I redrawn and painted both.

My initial idea was a quick tank stop, with the commander receiving new orders from the command, delivered by a dispatcher on a motorcycle. Radio communication was not yet a reality at that time and messages usually arrived written on paper. These couriers often crossed the front under lots of bullets, facing mud, snow or dust.



- 8 Before sending the file to the client, I decided to also make a piece of land, which ended up being cut.

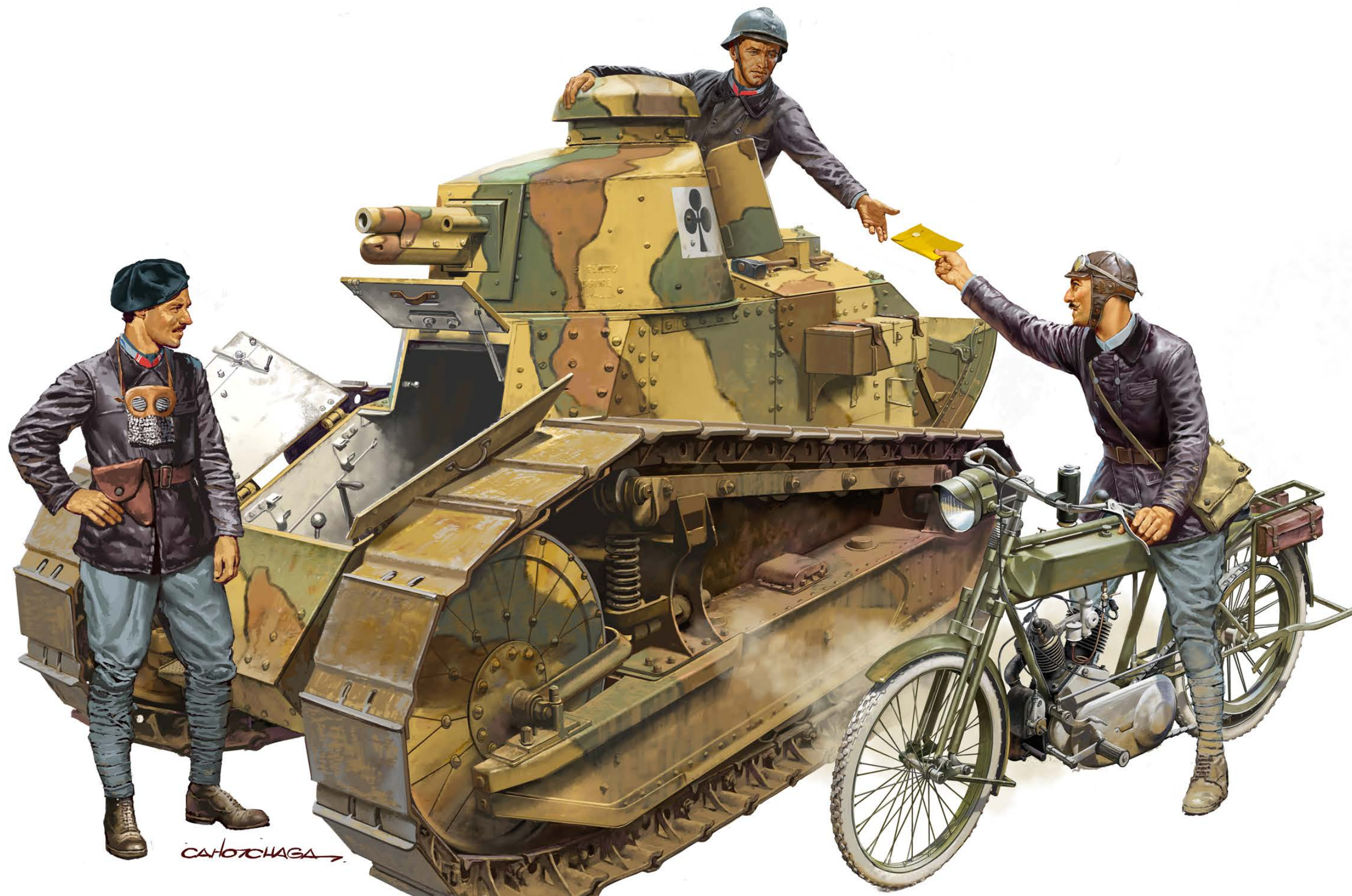
I made a suggestion, and they made two head options for the messenger. One wearing this beautiful antique aviator's helmet, the other head wearing a prosaic French cap.

A protective mask made of leather and chain mail hangs on the driver's chest. In that time, there were no tank periscopes or bulletproof laminated glass, and the poor driver was forced to look through a gap cut in the plate, right in front of the nose, with nothing in between. A bullet there, even though it didn't go through the gap, would shatter on the steel and throw fragments straight into the guy's face. Until this issue was resolved, they wore such masks for protection.

With the final corrections made, I finished the illustration.



* A big virtual hug to the friends of Ilustrar Magazine!



DISNEY IN REAL LIFE



The artist known on social networks as **Toyboyfan** uses artificial intelligence and also retouching with Photoshop to recreate in a hyperrealistic way many of the characters from Disney movies, especially their heroines. The result is amazing:

<https://www.instagram.com/toyboyfan/>

STYLISH BIRDHOUSE



The American company **Sourgrassbuilt** builds wooden decorative objects, and among them they make birdhouses inspired by modern architects like Frank Lloyd Wright mixed with the California lifestyle.

Cuteness and miniature design for the most demanding birds:

<https://www.sourgrassbuilt.com>

AMAZING AIRCRAFTS



Dutch artist **Jeroen van Kesteren** has created an amazing series of handcrafted aircraft using basically cardboard, aluminum foil, paper, adhesives and whatever else he has around, in a meticulous work in steampunk style.

The result is something between magical, poetic and playful, with simply enchanting contraptions, and sizes from 40cm to 50cm tall.

Jeroen named this series "**Orphanage for Lost Adventures**" and can be consulted on pinterest (or on numerous web pages in a quick search):

<https://nl.pinterest.com/jeevankee/orphanage-for-lost-adventures/>

THE AFROART SERIES

Atlanta-based photography studio **Creative Soul Photography** created a series of photos called **The AfroArt Series**, a magnificent work extolling frizzy hair in all its beauty.

The photos are inspired since from baroque paintings until modern pop, celebrating the glory of the Afro-descendant past, present and future. Amazing!

<http://creativesoulphoto.com/afroart-series/>



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Ilustrar Magazine is a magazine without advertising, without any kind of support, help or subsidy, but made by a group of illustrators with the greatest affection and immense dedication.

However, producing the magazine consumes time and money, and that is why we would like to invite all of Ilustrar's friends to **buy a simple coffee**. Yes, with the equivalent of a cup of coffee, it would help to maintain the magazine and it will contribute to the development of new projects (if you want to help with a higher value, even better!).

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